

THE DIAPASON

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HARVEY GAUL DAY BIG EVENT IN PITTSBURGH

GREAT FESTIVAL A FEATURE

Program of His Compositions Is Presented in Carnegie Music Hall, While Proclamation of the Mayor Honors Organist.

By HERBERT C. PEABODY

A unique music festival honoring Dr. Harvey B. Gaul and using exclusively his own compositions and arrangements, vocal and instrumental, was held in Carnegie Music Hall, Pittsburgh, on the evening of Friday, March 28. The day, proclaimed by Mayor Cornelius P. Scully's designation as "Harvey Gaul Day," was a climax of what really was "Harvey Gaul Week."

Several hundred participants contributed to the success of this testimonial concert. It was a cosmopolitan program. Dr. Gaul's compositions number 300 or more; hence scope and choice were available for an evening of variety and interest. There were large and small choral groups, including racial representations, string quartet and trio, vocal and instrumental solos—from boy choir to chamber of commerce chorus, from historic group to high school choir of enviable ability, from male quartet numbers to Stephen Foster arrangements sung by graceful ladies in dainty costume. A versatile program! Who but Harvey Gaul is so prolific and diversified? What but an aggregate of a city's talent in cooperation and testimony? The program ended with a dramatic rendition of Dr. Gaul's short cantata "I Hear America Singing!"; all the choral groups uniting in massed chorus for it, the composer conducting.

Dr. Gaul directed his Calvary Church choir in the singing of "Strong Son of God" and "Hear, O Thou Shepherd of Israel." Homer Wickline then played three organ pieces—"From the Southland," "April" and "Chant for Dead Heroes." Dr. Gaul led the Y.M.H.A. Choral, with Lucy Balter at the piano, in settings of three Palestinian items—"Labor Chant," "Love Song" and "Harvest Chant." Mary Cardwell Dawson's Negro choir presented Gaul arrangements of "Go Down, Moses," "I Couldn't Hear Nobody Pray" and "Joshua Fit de Battle ob Jericho." The Tuesday Musical Club Choral, led by Mildred Weaver Gaston, gave the "Dream Rhapsody." Laurence Burrows followed with three songs for tenor—"On the Ragin' Carnival," "Death and the Fairies" and "God Give Us Men." The Foster Singers—Esther Edmundson, Eda Kreiling, Betty Young and Anne Woestehoff—led by Martha Murdoch, with Aneurin Bodycombe at the piano, sang "Ashes of Roses" and "Fairies' Wedding Finery." Arthur Davis, Dick Fulton, Cass Ward Whitney and Russell Mitchell, who under the leadership of Mr. Bodycombe form the Pioneer Quartet, next sang "An Old Forgotten Note," "The Old Bookkeeper" and "Thou Art the Night Wind," all arranged by Mr. Bodycombe.

Authentic early Pennsylvania melodies which Dr. Gaul has freely treated were sung by Ann Vernon Root, with Martha Murdoch at the piano. Contributing their bit to the occasion the Chamber of Commerce Chorus and its leader, Burton Mustin, presented "Song of Fellowship" and "The Doggoned Gal." By way of contrast, Harvey Schwab's String Quartet gave "Song of the Soft Coal Man" and "Pennsylvania German Play-Spiel."

A full evening of one man's compositions is indeed a test. He writes in idiom; and Harvey Gaul, verily, is individualistic. Too, here was musical Pittsburgh honoring a composer and leader while he still is living. Earnestness could be discerned even in incidentals, such as choral groups memorizing the music they were

LOUIS POTTER AT NEW AEOLIAN-SKINNER ORGAN IN WASHINGTON



LOUIS POTTER, F.A.G.O., organist and minister of music, announces the installation of an Aeolian-Skinner organ of three manuals and thirty-seven registers at Calvary Methodist Church, Washington, D. C. Mr. Potter was formerly organist at the Baptist Temple of Charleston, W. Va., where he carried on an extensive musical program. In 1929 he returned to Washington to take up the work at Calvary Methodist Church. He organized a senior choir and a junior choir of children from 8 to 14 years of age and later a young people's choir was formed.

Since his youth Mr. Potter has been in demand for recitals and has given many dedicatory programs, one of the more recent being at Keller Memorial Lutheran Church of Washington. He was one of the guest soloists at the Ses-

quicentennial Exposition in Philadelphia and was one of the first organists to go on the air from the Skinner organ studios, Fifth avenue, New York, in the early days of broadcasting.

Formal dedication of the Calvary organ will take place May 4, when Bishop Adna Wright Leonard of the Washington district will preside, at the invitation of Dr. Orris G. Robinson, pastor of Calvary Church. The opening recital will be played May 5. There has been a thorough renovation and redecoration of the church and a new chancel has been built. It is planned to have frequent recitals on the new organ by Mr. Potter and guest organists from Washington and other cities. The specifications of the organ were drawn up by G. Donald Harrison with certain suggestions by Mr. Potter.

among the community's institutions.

Born in New York City, Harvey Gaul went to Pittsburgh via Cleveland thirty years ago to fill the post of organist-choirmaster at Calvary Episcopal Church, where he still presides at the console and holds sway over the choristers, who, young and old, regard Harvey as a "great guy."

Claire Coci Plays in Many Cities.

Claire Coci gave a Bach program in Pittsburgh March 25 as a part of Dr. Harvey B. Gaul's annual Bach festival in Calvary Church. Miss Coci recently appeared in Scranton, Pa., and at Eaton Auditorium in Toronto, Ont., following her appearances in the Southeast, including Bridgewater, Va., Davidson, N. C., Atlanta, Jacksonville and St. Petersburg, Fla. She is to play at Elmhurst, Ill., May 4 and at West Point Sunday, May 18.

Westminster Choir Recordings.

Moses Smith, director of the masterworks division of the Columbia Recording Corporation, announces that the Westminster Choir, famous choral group directed by Dr. John Finley Williamson, has been signed to record exclusively on Columbia Records. This choir, composed of students enrolled at the Westminster Choir College, Princeton, N. J., is considered one of the outstanding choruses in the country.

KIMBALL HALL ORGAN READY FOR RECITALS

IN CHICAGO MUSIC CENTER

Fifty-Nine Ranks of Pipes Make Up Resources of Important New Instrument—Virgil Fox Will Give Initial Program in May.

This month will see the completion and first hearing of the new organ built for Kimball Hall in Chicago. As this instrument, like its two predecessors, will be heard frequently in recitals by famous organists from all parts of the world, as well as at the hands of Chicago organists, its completion is an event of outstanding interest to the organ fraternity of the central West. Kimball Hall has been a concert center since the erection of the building twenty-five years ago and on its old organs nearly every great organist of America and Europe has given a recital in the course of the years. The hall is the gathering-place of musicians and the seventeen-story downtown building housing it is the home of a number of prominent conservatories and of many private studios.

The first opportunity to hear the new organ will be afforded the public on the evening of May 20, when Virgil Fox will give a recital. This recital will be under the auspices of the Chicago Woman's Musical Club, an organization of which Mrs. Walter Flandorf has been the president this year and of which Mrs. Inez Hubbard Hicks is president-elect. The proceeds of the performance are to be devoted to the scholarship benefit fund of the club, which this year will provide scholarships in piano, violin and voice. A large audience of those interested in organ music from Chicago and nearby places is expected to fill Kimball Hall to hear Mr. Fox, whose performances always are a strong attraction.

Tonal resources of the instrument will no doubt make it more than adequate for the size of the hall. Mechanically the latest systems of control as developed at the Kimball factory have been installed. The new organ has fifty-nine ranks of pipes and a total of 3,830 pipes. There are fourteen ranks on the great, twenty-two on the swell, fourteen on the choir and nine on the pedal. The stop specification is as follows:

GREAT.

Violone, 16 ft., 73 pipes.
First Diapason, 8 ft., 73 pipes.
Second Diapason, 8 ft., 73 pipes.
Wald Flöte, 8 ft., 73 pipes.
Bourdon, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Rohrflöte, 4 ft., 73 pipes.
Octave Quint, 2½ ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Furniture (19-22-26-29), 4 rks., 244 pipes.
Trumpet (from Choir), 8 ft.
French Horn (from Choir), 8 ft.
English Horn (from Choir), 8 ft.
Clarion (from Choir), 4 ft.
Chimes (from Choir), 8 ft.
Tremolo.

SWELL.

Flute Conique, 16 ft., 73 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Hohl Flöte, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Viole de Gambe, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Flauto Dolce, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 73 pipes.
Octave Geigen, 4 ft., 73 pipes.
Flauto Cantabile, 4 ft., 73 pipes.
Fifteenth, 2 ft., 61 pipes.
Plein Jeu (15-19-22-26), 4 rks., 244 pipes.
Fagotto, 16 ft., 73 pipes.
Trompette, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Clarion, 4 ft., 73 pipes.
Chimes (from Choir).

Harp (from Choir).
Celesta (from Choir).
Tremolo.

CHOIR.

Quintaton, 16 ft., 73 pipes.
Viola, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 73 pipes.
Prestant, 4 ft., 73 pipes.
Lieblich Flöte, 4 ft., 73 pipes.
Nasat, 2½ ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Tierce, 1½ ft., 61 pipes.
Trumpet, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Clarion (ext. of Trumpet 8 ft.), 4 ft., 12 pipes.
Chimes (Deagan), 25 tubular bells.
Harp (Deagan), 49 bars.
Celesta (from Harp).
Tremolo.

PEDAL.

Contra Bourdon (10 lowest resultant by Quint, 10½ ft. pipes; balance wood; extension of Bourdon, 16 ft.), 32 ft., 12 pipes.
Open Diapason, 16 ft., 32 pipes.
Violone (from Great), 16 ft.
Bourdon, 16 ft., 56 pipes.
Contra Gamba (in Swell chamber), 16 ft., 44 pipes.
Flute Conique (from Swell), 16 ft.
Quintaton (from Choir), 16 ft.
Octave, 8 ft., 32 pipes.
Flute (ext. of Bourdon, 16 ft.), 8 ft.
Cello (ext. of Contra Gamba, 16 ft.), 8 ft.
Quintaton (from Choir), 8 ft.
Dulciana (from Choir), 8 ft.
Flute Conique (from Swell), 8 ft.
Octave Quint, 5½ ft., 32 pipes.
Super Octave, 4 ft., 32 pipes.
Flute (ext. of Bourdon 16 ft.), 4 ft.
Mixture (17-19-22), 3 rks., 96 pipes.
Trombone (in Choir chamber; ext. of Trumpet, 8 ft.), 16 ft., 12 pipes.
Fagotto (from Swell), 16 ft.
Trumpet (from Choir), 8 ft.
Clarion (from Choir), 4 ft.
Chimes (from Choir), 8 ft.

The great and the pedal both are unenclosed. The console will be of the stop-knob type, with the couplers in the form of tablets above the upper manual, except for the swell and choir intramanual couplers, which will be operated by stop-knobs with the stops of their respective manuals. There will be eight combination pistons for each manual and eight toe pistons for the pedal, besides eight general pistons.

FRIEDEL'S PRIZE ANTHEM AT ASCENSION DAY SERVICE

The annual Ascension Day service at St. Bartholomew's Church in New York City under the auspices of the American Guild of Organists—one of the events of the year—will take place at 8:15 on May 22. A feature of the program will be the first public performance of the new anthem by Harold W. Friedell, F.A.G.O., organist and choirmaster of Calvary Church, New York City, entitled "King of Glory, King of Peace." As announced in THE DIAPASON last month, this anthem has won the prize of \$100 offered by the H. W. Gray Company under the auspices of the A.G.O. It will be heard again at the biennial general convention of the Guild at Washington, D. C., in June. Another feature will be the singing of a new "Te Deum" by Benjamin Britton, a presentation of Bach's cantata "Praise Our God Who Reigns in Heaven" and Lili Boulanger's "Psalm 24."

Four choirs, forming a chorus of 150 voices, will take part and the soloists are Dorothy Baker, Saida Knox, Lucius Metz and Glen Darwin. Participating choirs are those of the Church of the Ascension, Vernon de Tar, F.A.G.O.; Calvary Church, Harold W. Friedell, F.A.G.O.; the Collegiate Church of St. Nicholas, Hugh Porter, F.A.G.O., and St. Bartholomew's Church, Dr. David McK. Williams, F.A.G.O.

The entire program will be under the direction of Dr. David McK. Williams. The service will be open to the public.

Eigenschenk Lecture in Iowa.

Edward Eigenschenk gave a lecture-recital on works of early English composers for the Dubuque Chapter of the American Guild of Organists April 17. On the evening of April 20 he played his annual recital for the young people of the Christian Endeavor Society of the Second Presbyterian Church, Chicago. On April 27 Mr. Eigenschenk gave a dedicatory recital in Mason City, Iowa, and beginning April 28 he is guest organ soloist for the Loras College Choir at concerts in Sioux City, Mason City, Fort Dodge and other cities in Iowa.

FRANCIS A. MACKAY



FRANCIS A. MACKAY LEAVES THE CATHEDRAL IN DETROIT

Francis A. Mackay has relinquished his position as organist and choirmaster of St. Paul's Episcopal Cathedral in Detroit, Mich., as a result of ill health. This brought to a close on April 1 a service of twenty-four years in the course of which Mr. Mackay has successfully conducted a large choir and presided at a four-manual Austin organ which he designed. Before he went to Detroit Mr. Mackay was at the Church of the Redeemer in Chicago.

Mr. Mackay will make his home in California in accordance with the advice of his physicians.

Members of the vestry and staff of St. Paul's joined with the adult choristers in a banquet in honor of Mr. Mackay at the cathedral house March 18. The final musical offering of Mr. Mackay's career in the cathedral was the performance of Bach's "Passion of Our Lord" according to St. Matthew March 23 with a chorus of 300, including the adult choristers of St. Paul's, the First Baptist choir and the men and boys of Christ Church and Christ Chapel.

BODY OF SLAIN ORGANIST FOUND IN CHURCH FURNACE

Bones identified as those of Miss Ruth Zwicker, 24 years old, a music teacher in the Akron, Ohio, public schools, were found April 18 in the furnace of the North Hill Methodist Church. Police took the 58-year-old sexton into custody. Miss Zwicker was organist of the church and had gone there to practice, but failed to return home. Sifting of the furnace ashes disclosed charred bones. The girl's father, A. W. Zwicker, identified her dental work and the fragment of a purse in the ashes. Miss Zwicker was graduated last June from the Eastman School of Music.

Death of James A. Ecker, Boston.

James A. Ecker, superintendent of music in the Boston public schools for the last five years, died March 27 at his home in West Roxbury. He had been organist of St. Catherine's Church, Norwood; for ten years was conductor of the Waltham Choral Society and had served as organist at St. Hugh's Church, Roxbury, and at the Immaculate Conception Church. Mr. Ecker, who was born and educated in Boston, became organist and musical director of the Holy Redeemer Church, East Boston, at the age of 17. In 1915 he composed the music and had charge of drilling 100 musicians and 500 singers for the Massachusetts Institute of Technology pageant. In 1926 Mr. Ecker became director of the Boston College musical clubs. He leaves a widow, two daughters and a son.

On April 30 Professor Lowell P. Beveridge of Columbia University directed the Greenwich Choral Society and the Greenwich Academy Chorus, Greenwich, Conn., in a program of the following: "First Walpurgis Night," Mendelssohn; "Liebeslieder" Waltzes, Brahms, and "The Pilgrimage of the Rose" (part 2), Schumann. Charles Schilling, M.S.M., A.A.G.O., accompanied the choruses.

WELLESLEY CONFERENCE IS DIRECTED BY TITCOMB

At the Conference for Church Work to be held at Wellesley College, Wellesley, Mass., June 23 to July 2, the School for Church Music, attended by many organists and choirmasters from all parts of the United States, will be under the direction of Everett Titcomb. There will be courses in liturgical music, including plainsong, and all music required for choral services, and in service accompaniment and choral conducting, by Mr. Titcomb. George Faxon will conduct a class in organ technique for recitalists and advanced players. Grace Leslie will give a course in voice training in speech and song, with emphasis on problems met in choir work.

There will be daily organ recitals by eminent organists, including Dr. Alexander McCurdy, Clarence Watters and others. Two excursions will be made to Cambridge, one to hear the new organ at the historic Christ Church in a recital played by W. Judson Rand, and the other to the Monastery Church of St. Mary and St. John, where a program of liturgical music will be sung by St. John's Schola Cantorum, under the direction of Mr. Titcomb. Carillon concerts will be given by Mr. Faxon.

The conference chorus will meet daily and prepare the music for the final conference service and a program of motets and service music. Daily lectures by specialists and other activities of the school will be announced in the complete program.

Stilwell Gives Noble's Cantata.

T. Tertius Noble's cantata "Gloria Domini" was sung in Grace Church, Grand Rapids, Mich., at the 11 o'clock service March 30, under the direction of Verne R. Stilwell, organist and choirmaster. George Matthews took the part of Solomon. Mrs. Milton Heaven was the narrator. The men of the choir acted as the priests and the chorus members as the temple choir and the people. Mr. Stilwell was at the organ. There was a shortened form of morning prayer and a brief sermon by the rector. "Gloria Domini," a sacred cantata dealing with the dedication of Solomon's temple, was

IN THIS MONTH'S ISSUE

New organ in Kimball Hall, Chicago music center, is installed and Virgil Fox will give initial recital on it May 20.

Program of marked excellence is prepared for the convention of the American Guild of Organists in Washington.

Harvey B. Gaul Day is celebrated by the entire city of Pittsburgh.

New Aeolian-Skinner organ at Phillips Exeter Academy opened with recital by E. Power Biggs.

Large organ at Immaculate Heart of Mary Academy, Monroe, Mich., is completed by Casavant Freres.

THE DIAPASON

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composed by Dr. Noble in 1904, when he was organist and choirmaster of York Minster and before he went to New York in 1913 to take charge of the music at St. Thomas' Church.

Van Dusen Club Activities.

Edward Eigenschenk in his lecture-recital before the Van Dusen Organ Club March 24 played eight chorales as treated by Bach, Dupré, Karg-Elert and David. It was most interesting to note the treatment accorded the same chorales by the different composers and the manner in which Dr. Eigenschenk interpreted them made this program one of the best of the season. The club sponsored a vesper recital at the First Methodist Church, Elgin, Sunday, April 20. Those playing were Ruth Brooks, Vivian Martin and Kenneth Parrott.

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FINE PROGRAM TO LURE ORGANISTS TO CAPITAL

BIG PLANS IN WASHINGTON

Bonnet, Spelman, Blodgett, Miss Crozier and Brackett Among Those Who Play—Guild Service at Washington Cathedral.

The nineteenth national convention of the American Guild of Organists, to be held in Washington, D. C., June 23 to 27, promises to be a distinctive event in the history of the A.G.O. The District of Columbia Chapter has worked to prepare a program of great merit and wishes every organist attending the convention to go away with a "full bucket" of inspiration, renewed interest and a memory of the best of good times.

The Wardman Park Hotel, one of the largest hotels in the South, will be convention headquarters. It is delightfully situated on the edge of Rock Creek Park, well away from the business area. Several of the convention sessions will be held in the Wardman Park Theater at the hotel, and it is expected that there will be informal meetings in the Wardman Park pool. The hotel is making special rates and convention expenses are being held to a minimum.

The convention program will appear in detail in the June issue of THE DIAPASON. The convention committee, as previously announced, has engaged Joseph Bonnet for the first recital. An interesting feature will be a visit to the Library of Congress and a tour through the music division, where early editions and manuscripts may be inspected. A recital on the Skinner organ and an exhibit of the Stradivarius instruments of the Elizabeth Sprague Coolidge Foundation will mark this visit.

Major convention recitalists aside from M. Bonnet will be E. Power Biggs, Leslie Spelman, Walter Blodgett, Catharine Crozier and William Brackett. Mr. Spelman, M.A., F.A.G.O., pupil of Bonnet and Palmer Christian, was recitalist at the convention in 1933. He is a faculty member of the University of Redlands and organist of the First Baptist Church, Redlands, Cal. Walter Blodgett, pupil of Harold Tower and Eric DeLamarter, and a graduate of Oberlin, is organist and choirmaster of St. James', Cleveland, where he is specializing in the larger choral works. Catharine Crozier studied with Mabel Stackus, Harold Gleason and Bonnet. In 1938 she received the artist's diploma, the highest award for performance at the Eastman School, and was appointed a member of the faculty of that school. Miss Crozier has played at national and regional conventions of the A.G.O. and has been heard frequently in recitals throughout the country.

The A.G.O. will be guests of the Pan-American Union at the world-famous Pan-American building, overlooking the Mall. There will be a concert featuring Latin-American composers by the Marine Band and the Washington Choral Society, directed by Louis A. Potter, F.A.G.O., in the Aztec Garden. The entire Latin-American diplomatic corps and leaders of official and social life in the capital will be present for this occasion. Another visit of importance will be to the Folger Shakespeare Library, housed in a marble building on Capitol Hill. The

A.G.O. has been accorded a signal honor in that it is the first group ever invited to hear an Old English madrigal program in the Shakespearean Theater and to inspect first folios of Tudor composers. The madrigal program will be given by the Madrigal Singers, directed by Mrs. John Milton Sylvester of Washington.

The Guild service will be held at the Washington Cathedral. The massed choirs (men and boys) of four Washington churches will sing compositions of Sowerby, Gabrieli, Weelkes, Byrd, Tye and Vaughan Williams. Paul S. Callaway, organist and choirmaster of the cathedral, will be the conductor and William Strickland of New York will play the accompaniment on the organ. St. Matthew's Cathedral will offer a benediction service of Gregorian music, with a male choir directed by Malton Boyce. A hymn conference has been arranged through the cooperation of Reginald L. McAll of the Hymn Society of America. This session will be practical, with demonstrations and recommendations of hymns, their playing, their singing and related material.

Other sessions of short intensive instruction will include a discussion and demonstration of modulation and improvisation by the warden, Dr. Channing Lefebvre, organist and choirmaster of Trinity Church, New York City; a conference on Guild examinations led by Hugh Porter, F.A.G.O., organist and choirmaster of the Collegiate Church of St. Nicholas, faculty member of the Juilliard Summer School and of Union Theological Seminary, New York, assisted by Dr. T. F. H. Candlyn, well-known composer, and Dr. Norman Coke-Jephcott, F.A.G.O., organist and choirmaster of the Cathedral of St. John the Divine, New York City, and a discussion of ways and means of solving the problems of the volunteer mixed choir, led by Donald C. Gilley of Worcester, Mass.

The Chesapeake Chapter of the A.G.O. will present a large choral group in a major work directed by W. Richard Weagley, director at the Brown Memorial Church of Baltimore, and accompanied at the organ by Virgil Fox, famous recitalist and head of the organ department at Peabody Institute. Richard Ross of Peabody Institute will be the featured recitalist.

Out-of-town organists will enjoy the interesting trips and activities planned by the hospitality and social committees. A special invitation has been given by Mrs. Roosevelt to the A.G.O. to visit the White House. Sight-seeing trips around Washington, Mount Vernon and Arlington will be combined with brief stops at half a dozen prominent churches, where short demonstration recitals will be played by well-known artists on representative organs.

N. Lindsay Norden at Church Post.

N. Lindsay Norden has assumed the duties of acting organist and choirmaster of Christ Church and St. Michael's, Germantown, Philadelphia, taking the place of Klaus Speer, who has been drafted. Mr. Norden is conductor of the Germantown Symphony Orchestra, organist and choirmaster of Synagogue Rodeph Shalom, Philadelphia, and conductor of the Rodeph Shalom Sisterhood Chorus. He was formerly conductor of the Brahms Chorus, Philadelphia, and the Reading Choral Society of Reading, and instructor in theory at Curtis Institute.



MUTATIONS

Unlike Mixtures, which break back in pitch, the Mutation stops proceed steadily to the top of the Keyboard.

To help the 16-foot tone we find the Grosse Quint, 5 1/3, reinforcing the second harmonic and the Grosse Tierce, 3 1/5, amplifying the fourth partial. For the 8-foot pitch, Nazard, 2 2/3, and Tierce, 1 3/5. Aid for the 4-foot stops comes from the Larigot—the quint sounding 1 1/3 pitch.

In old music we encounter a direction to play a solo upon the "Cornet". For this draw the Nazard and the Tierce for color, a stopped 8-foot flute for pitch and strengthen the whole with a 4 and a 2-foot stop. The old writers knew their organs—for the result is a voice of intense character impossible to imitate with reeds. Try it on later music, too!

In chords these color stops are used as a foil to the Mixtures, seldom with them. The Tierce tends to obscure polyphonic passages and the reedy Mutation tone is too highly seasoned for continuous use.

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Includes Antiphonal Division of Ten Ranks—Instrument at Academy of Immaculate Heart of Mary Has 4,153 Pipes.

Casavant Freres have completed the installation of a large organ in the chapel of the Immaculate Heart of Mary Academy at Monroe, Mich. There is a floating antiphonal division of ten sets of pipes, including its own independent pedal. The antiphonal organ is placed in a special chamber in the sanctuary. It is playable from the great or choir and pedal.

The instrument has a total of 4,153 pipes. Wind pressures are as follows: Great, four and one-half inches; swell, five inches, with seven inches on the reeds; choir, four and one-half inches, and pedal, three and one-half inches, with seven inches for the reeds, while on the antiphonal organ five-inch pressure is provided.

Following is the stop specification of the organ:

GREAT ORGAN.

1. Double Diapason, 16 ft., 73 pipes.
2. Open Diapason I, 8 ft., 73 pipes.
3. Open Diapason II, 8 ft., 73 pipes.
4. Rohr Flöte, 8 ft., 73 pipes.
5. Gemshorn, 8 ft., 73 pipes.
6. Octave, 4 ft., 73 pipes.
7. Flute Triangulaire, 4 ft., 73 pipes.
8. Super Octave, 2 ft., 61 pipes.
9. Mixture, 5 rks., 305 pipes.
10. Tromba, 8 ft., 73 pipes.
11. Octave Tromba, 4 ft., 73 pipes.

SWELL ORGAN.

12. Contra Gamba, 16 ft., 73 pipes.
13. Geigen Principal, 8 ft., 73 pipes.
14. Stopped Diapason, 8 ft., 73 pipes.
15. Voix da Gamba, 8 ft., 73 pipes.
16. Voix Celeste, 8 ft., 73 pipes.
17. Aeoline, 8 ft., 73 pipes.
18. Octave Geigen, 4 ft., 73 pipes.
19. Flauto Traverso, 4 ft., 73 pipes.
20. Piccolo, 2 ft., 61 pipes.
21. Cornet, 5 rks., 305 pipes.
22. Cymbale, 4 rks., 244 pipes.
23. Oboe, 8 ft., 73 pipes.
24. Vox Humana, 8 ft., 73 pipes.
25. Double Trumpet, 16 ft., 73 pipes.
26. Trumpet, 8 ft., 73 pipes.
27. Clarion, 4 ft., 73 pipes.

CHOIR ORGAN.

28. Gedeckt, 16 ft., 73 pipes.
29. Violin Diapason, 8 ft., 73 pipes.
30. Melodia, 8 ft., 73 pipes.
31. Dulciana, 8 ft., 73 pipes.
32. Unda Maris (tenor C), 8 ft., 61 pipes.
33. Violina, 4 ft., 73 pipes.
34. Flute d'Amour, 4 ft., 73 pipes.
35. Nazard, 2 1/2 ft., 61 pipes.
36. Flageolet, 2 ft., 61 pipes.
37. Tierce, 1 3/4 ft., 61 pipes.
38. Clarinet, 8 ft., 73 pipes.
39. Chimes (Deagan, class A), 25 tubes.

PEDAL ORGAN.

40. Open Diapason, 16 ft., 32 pipes.
41. Principal (from No. 1), 16 ft.
42. Bourdon, 16 ft., 32 pipes.
43. Viola (from No. 12), 16 ft.
44. Gedeckt (from No. 28), 16 ft.
45. Octave (20 from No. 40), 8 ft., 12 pipes.
46. Stopped Flute (20 from No. 42), 8 ft., 12 pipes.
47. Cello, 8 ft., 32 pipes.
48. Super Octave (20 from No. 45), 4 ft., 12 pipes.
49. Trombone, 16 ft., 32 pipes.
50. Trumpet (20 from No. 49), 8 ft., 12 pipes.
51. Clarion (20 from No. 50), 4 ft., 12 pipes.

CHIMES (from Choir).

ANTIPHONAL ORGAN.

52. Open Diapason, 8 ft., 73 pipes.
53. Harmonic Flute, 8 ft., 73 pipes.
54. Gamba, 8 ft., 73 pipes.
55. Lieblich Flöte, 8 ft., 73 pipes.
56. Dolce, 8 ft., 73 pipes.
57. Octave, 4 ft., 73 pipes.
58. Flauto Dolce, 4 ft., 73 pipes.
59. Cornopean, 8 ft., 73 pipes.

Tremulant.

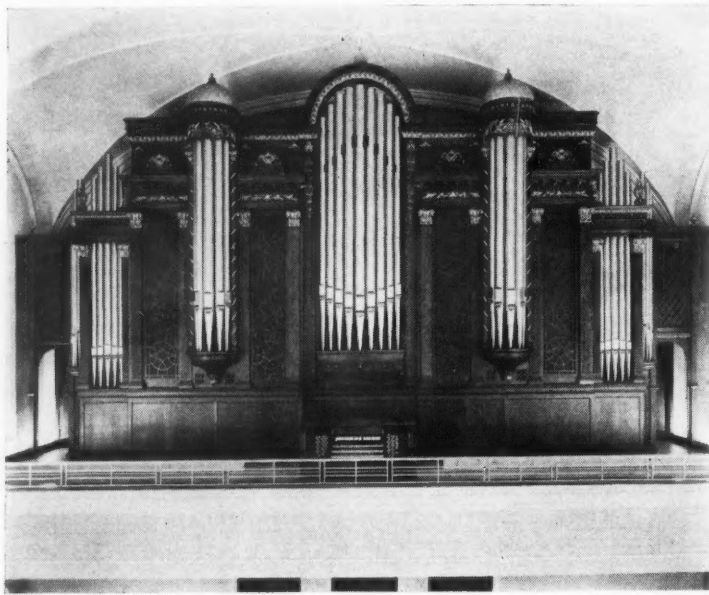
ANTIPHONAL PEDAL ORGAN.

60. Bourdon, 16 ft., 32 pipes.
61. Flute (20 from No. 60), 8 ft., 12 pipes.

Death of B. Jackson Kenyon.

B. Jackson Kenyon, 69 years old, organist at Grace Episcopal Church, Jersey City, N. J., for ten years, died March 27 following a lingering illness. Mr. Kenyon was born in Vermont and had been a resident of Jersey City for fifteen years. Surviving are his widow and two children.

CASE AND CONSOLE OF NEW CASAVANT ORGAN IN MONROE, MICH.



CHICAGO WOMEN IN ANNUAL RECITAL AT THE UNIVERSITY

The Chicago Club of Woman Organists gave its annual recital in Rockefeller Chapel at the University of Chicago on the evening of April 1 and an audience of most encouraging size came out to hear the three performers who represented the organization. Mrs. Hazel Quinney, Mrs. Evelyn Tannehill and Miss Marie Briel gave a good demonstration of the ability of the women who occupy the organ benches in Chicago and vicinity. Numbers that stood out were the Bach chorale prelude "How Fervently I Long," as played by Mrs. Quinney, the Guilman "Lamentation," played by Mrs. Tannehill, who lives in South Bend, Ind., and the Intermezzo from Dickinson's "Storm King" Symphony, by Miss Briel. Sowerby's "A Joyous March," the final number on the program, played by Miss Briel, was interpreted with spirit and verity. The program in full was as follows: Prelude and Fugue in D major, Bach; "Jesus Comforts the Women," Dupré, and "How Fervently I Long for Thee," Bach (Mrs. Quinney); "Lamentation," Guilman; "Contrasts," Browne, and Fantasy on "Ton-y-Botel," Noble (Mrs. Tannehill); "Jesu, geh' voran," Karg-Elert; Intermezzo, Dickinson; "La Concertina," Yon, and "A Joyous March," Sowerby (Miss Briel).

The Chicago Club of Woman Organists sponsored a reception April 28 at the Woman's University Club, 410 South Michigan avenue, at which Hannah B. Shaykin, concert pianist and a member of the faculty of the American Conservatory of Music, was guest artist. The program also included a group of vocal selections entitled "Songs of India," the lyrics of which were written by Sarojini-Naidu, while the music was composed by Helen Searles Westbrook, staff organist of NBC. Alta Burton Mitchell sang these songs, accompanied by Ruth Sanderson Phillips.

The recital of E. Frances Biery, the blind Indiana organist, on the schedule for May 12, has been postponed until October. Miss Biery will be a guest of honor at the club's spring reception.

GARABRANT GIVES LENTEN RECITALS IN GARDEN CITY

Maurice Garabrant played a series of Sunday afternoon recitals on the large Casavant organ in the Cathedral of the Incarnation at Garden City, Long Island, N. Y., after evensong in Lent and gave programs of distinction which drew good congregations. Mr. Garabrant presented special music every Sunday afternoon, either an oratorio or cantata, or the half-hour of organ music which followed immediately after the regular service. His programs included the following:

March 2—"The Crucifixion," by Stainer (the cathedral choir).

March 9—Half-hour of organ music: Meditation, Buebeck; Cantabile, Jongen; Chorale, Jongen; Three Movements from "Water Music," Handel.

March 16—Half-hour of organ music: "Meditation a St. Clotilde," James; Pre-

lude ("Ghiselle"), Franck; Fantasy on "Ton-y-Botel," Noble; Arioso, Bach; Fantasia in G, Bach.

March 23—Half-hour of organ music: "Jesu, Joy of Man's Desiring," Bach; "Adoratio et Vox Angelica," Dubois; "Pulchra ut Luna," Dallier; "By the Waters of Babylon," Karg-Elert; "A Song of Creation," Rowley.

March 30—"Hora Novissima," Horatio Parker, sung by the cathedral choir and the Long Island Choral Society (combined chorus of 125 voices).

April 6—Half-hour of organ music: "Picee Heroique," Franck; Andante and Allegro from Concerto in G minor, Camidge; "O Sacred Head Surrounded," Bach; "Come, Sweet Death," Bach; Finale, Boellmann.

Carl K. McKinley Revives Old Work.

At choral vespers March 30 in the Old South Church in Boston, Dr. Carl K. McKinley, organist and choirmaster, directed the choir in a revival of an old oratorio, "The Passion of Our Lord," written early in the eighteenth century by Karl Heinrich Graun. The oratorio was performed by the Handel and Haydn Society in 1882 but had been forgotten since. In its original form it was very long, "with florid arias in the operatic tradition of its time and long stretches of over-sentimentalized narrative," according to Dr. McKinley. In Dr. McKinley's shortened version the recitatives were read by the minister, the Rev. Dr. Russell Henry Stafford, several of the less florid arias were sung, and the work consisted chiefly of the choruses.

In addition to his duties as organist and choirmaster of Trinity Cathedral, Trenton, N. J., Herbert Ralph Ward has assumed the position of choirmaster of St. Michael's Church, the outstanding parish of the city. Albert Ludecke, a young organist of unusual talent, and a pupil of Mr. Ward, will preside at the organ of St. Michael's.

HARRISBURG RECITAL SERIES IS PRESENTED BY KUSCHWA

Alfred C. Kuschwa presented a series of Saturday afternoon recitals in Lent at the Cathedral Church of St. Stephen, Harrisburg, Pa. These recitals took place at 5 o'clock and at each of them a vocal soloist took part in the program. Mr. Kuschwa's own programs included the following:

March 1—Prelude and Fugue in A major, Walthier; Chorale Prelude, "Jesus, Priceless Treasure," Bach; Chorale in A minor, Franck; "The Citadel at Quebec," Russell; "Dreams," Wagner; Sketch in F minor, Schumann.

March 8—Fantasia and Fugue, C. P. E. Bach; Arioso, Handel; Chorale in B minor, Franck; Canon in B minor, Schumann; "The Curfew," Horsman; "Grand Choeur," Rogers.

On April 5 the cathedral choir assisted and the organ numbers were: Toccata (Dorian), Bach; Chorale, "Come, Sweet Death," Bach-Fox; Spring Song, Macfarlane; "A Song of the Night," Norden; Offertoire on "O Filii," Guilman.

March 15 Miss Marion Fern Hackman, assistant organist of the cathedral, played these numbers: First Sonata, Mendelssohn; Barcarolle in E, Faulkes; Fugue in E flat ("St. Anne's"), Bach; "In the Shadows of the Cathedral," Lindsay; Toccata ("Suite Gothique"), Boellmann.

March 22 Miss Violette E. Cassel of the Camp Curtin Methodist Church was at the console, playing: Sonata in A minor, Op. 98, Rheinberger; Reverie, Brahms-Black; "In the Church," Novak; "In Springtime," Chaffin; Prelude and Fugue on B-A-C-H, Liszt.

Frank A. McCarrell of the Pine Street Presbyterian Church was the guest recitalist March 29 and played this program: Sonata No. 3, Rogers; Chorale Prelude, "Behold, the Saviour Comes," Bach; "Fiat Lux," Dubois; "Carillon," Sowerby; Fantasia in E flat major, Saint-Saens.

Harrison Wild Club Meeting.

The monthly meeting of the Harrison Wild Organ Club was held April 8 at the Central Y.W.C.A., Chicago. Louise Harrison Slade, well-known contralto, was the guest speaker and told of the years of her association with Mr. Wild during the period when oratorio seemed at the highest peak. The next regular meeting will be held May 13, at which time Dr. Frederick Stock will be the guest speaker.

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THREE-MANUAL ORGAN FOR OTTUMWA CHURCH

ORDER TO KILGEN COMPANY

First Methodist Edifice to Have Instrument Incorporating Some of the Pipes of the Old—All to Be Under Expression.

The First Methodist Church of Ottumwa, Iowa, has awarded to the Kilgen Organ Company of St. Louis the contract for a three-manual organ. The instrument will be installed in specially prepared chambers in the chancel and the entire instrument will be under expression. This organ, designed by Eugene Kilgen and Max Hess of the Kilgen Company, will be entirely "straight" with the exception of some extensions in the choir and pedal sections to conserve space. Some of the pipes from the old organ in the church will be used, but all of the action and the console will be entirely new, as will be a number of additional ranks of pipes. The console will be of the stopkey type.

This will be the fourth Kilgen organ to be installed in Ottumwa, as there are Kilgens in St. Mary's Catholic Church, the residence of Mr. and Mrs. Harold Simmons and the home of Mrs. Frank Niemeyer.

Specifications of the organ are as follows:

GREAT ORGAN.

(In expression chamber; five-inch wind pressure.)

1. Open Diapason, 8 ft., 73 pipes.
2. Melodia, 8 ft., 73 pipes.
3. Viola da Gamba, 8 ft., 73 pipes.
4. Dulciana, 8 ft., 73 pipes.
5. Octave, 4 ft., 73 pipes.
6. Flute d'Amour, 4 ft., 73 pipes.
7. Octave Quint, 2 1/2 ft., 73 pipes.
8. Super Octave, 2 ft., 73 pipes.
9. Trumpet, 8 ft., 73 pipes.
10. Chimes (Deagan), 25 notes.

SWELL ORGAN.

(Four-inch wind pressure.)

11. Bourdon, 16 ft., 73 pipes.
12. Open Diapason, 8 ft., 73 pipes.
13. Stopped Diapason, 8 ft., 73 pipes.
14. Salicional, 8 ft., 73 pipes.
15. Voix Celeste, 8 ft., 73 pipes.

16. Flute Harmonic, 4 ft., 73 pipes.
17. Flageolet, 2 ft., 73 pipes.
18. Oboe, 8 ft., 73 pipes.
19. Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.

(In Great Organ chamber; five-inch wind pressure.)

20. Melodia (from Great), 8 ft., 73 notes.
21. Viola da Gamba (from Great), 8 ft., 73 notes.
22. Dulciana (from Great), 8 ft., 73 notes.
23. Unda Maris, 8 ft., 61 pipes.
24. Flute d'Amour (from Great), 4 ft., 73 notes.

25. Chimes (from Great), 25 notes.

PEDAL ORGAN.

(Four to five-inch wind.)

26. Open Diapason, 16 ft., 32 pipes.
27. Bourdon, 16 ft., 32 pipes.
28. Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
29. Bass Flute (Bourdon extended), 8 ft., 12 pipes.
30. Gedeckt (from Swell), 8 ft., 32 notes.
31. Flute (Bass Flute extended), 4 ft., 12 pipes.

A Spencer motor and blower and generator will be provided.

UNION SEMINARY STUDENTS HOLD ORTHODOX SERVICE

Students of the School of Sacred Music of Union Theological Seminary presented the service of Great Vespers of the Eastern Orthodox Church March 20 in James Memorial Chapel. The program included the following numbers: "Blessed Is the Man," Rachmaninoff; "Kyrie Eleison," Traditional Byzantine; "Light Celestial," Tschaikowsky; "The Song of Simeon," Kastalsky; "The Lord's Prayer," Apletschiff.

Viola Burckel Takes Miami Church.

Viola Burckel, A.A.G.O., has been appointed organist and director at Westminster Presbyterian Church, Miami, Fla. She goes there from St. Petersburg, where she was organist for ten years at the First Avenue Methodist Church. Miss Burckel began her organ study under Frank Treat Southwick, Meriden, Conn., and Henry Dunham of the New England Conservatory of Music, Boston. She was also a pupil of Herman F. Siewert, F.A.G.O., of Rollins College, Winter Park, Fla., and of Willard Irving Nevins and Norman Coke-Jephcott, New York City.

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*Sing Ye to the Lord (Motet No. 1, for Double Chorus) ..	90c
Sleepers Wake! (Cantata No. 140).....	50c
*Spirit Also Helpeth (Motet No. 2, for Double Chorus) ..	50c
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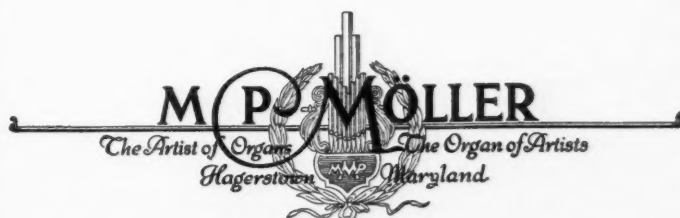
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NEW AEOLIAN-SKINNER FOR PHILLIPS EXETER

OPENING OF THREE-MANUAL

Recital by E. Power Biggs on Latest Addition to Organs in Educational Institutions, Installed at Academy in New Hampshire.

The Aeolian-Skinner Company has completed a new three-manual organ for the Phillips Church of Phillips Exeter Academy, Exeter, N. H., and on March 16 E. Power Biggs of Cambridge, Mass., gave the dedicatory recital, playing works of Bach, Purcell, Handel, Dupré, d'Aquin and Sowerby. The new instrument, designed by G. Donald Harrison, is the latest addition to the list of important organs in educational institutions. The following stop list shows its tonal resources:

GREAT ORGAN.

Quintaten, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Spitzflöte, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Rohrflöte, 4 ft., 61 pipes.
Quint, 2 1/2 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Furniture, 3 to 5 rks., 285 pipes.

SWELL ORGAN.

Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Viole de Gambe, 8 ft., 73 pipes.
Viole Celeste (tenor C), 8 ft., 61 pipes.
Gemshorn, 4 ft., 73 pipes.
Fifteenth, 2 ft., 61 pipes.
Cymbel, 3 rks., 183 pipes.
Contra Hautbois, 16 ft., 73 pipes.
Trompette, 8 ft., 73 pipes.
Claron, 4 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.

Nason Flute, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.
Unda Maris (tenor C), 8 ft., 61 pipes.
Cor-de-Nuit, 4 ft., 73 pipes.
Nazard, 2 1/2 ft., 61 pipes.
Octavin, 2 ft., 61 pipes.
Tierce, 1 3/4 ft., 61 pipes.
Cromorne, 8 ft., 73 pipes.
Tremolo.

PEDAL ORGAN.

Principal, 16 ft., 32 pipes.
Gemshorn, 16 ft., 32 pipes.
Quintaten (Great), 16 ft., 32 notes.
Gemshorn, 8 ft., 12 pipes.
Gedeckt, 8 ft., 32 pipes.
Night Horn, 4 ft., 32 pipes.
Mixture, 4 rks., 128 pipes.
Posaune, 16 ft., 32 pipes.
Trompette, 8 ft., 12 pipes.

Mr. Biggs played the following compositions to demonstrate the tonal resources of the new organ: Concerto No. 2, in B flat, Handel; "Noel Grand Jeu et Duo," d'Aquin; Trumpet Tune, Purcell; Three Chorale Preludes, Bach; Passacaglia and Fugue in C minor, Bach; Air and Gavotte, Wesley; "The Reed-Grown Waters," Karg-Elert; "A Fantasy for the Flutes," Sowerby; Variations on an Old Christmas Melody, Dupré.

HARTFORD SUMMER SCHOOL TO HAVE CLASS BY McCURDY

Dr. Alexander McCurdy, head of the organ departments at Curtis Institute and the Westminster Choir College, will conduct an organ class in the approaching summer at Hartford, Conn. The class will meet daily for five days and will include suggestions for repertoire and instruction in service playing, with emphasis on hymn playing and the accompanying of anthems and solos. The summer choir school of Immanuel Congregational Church is sponsoring the course and is also offering classes in choral conducting, vocal technique and junior choir methods under Lyman Bunnell, a fellow of Westminster Choir College.

This will be the second year for the Hartford Choir School. Last year thirty-two organists were enrolled and there was so much interest and enthusiasm that it has been decided to make the school an annual affair. The 1941 session will open Monday, Aug. 25, and close Saturday, Aug. 30.

KANGAROO GOLF, NEW GAME, IS INVENTION OF PIETRO YON

Pietro Yon, organist and director of music at St. Patrick's Cathedral, New York City, has created a new sport to which he gives the title "kangaroo golf." One's own backyard, with natural or artificial hazards, offers sufficient space for this novel game. Based on the gen-

MRS. E. R. TREVERTON AND HER NEW WICKS ORGAN



Mrs. E. R. TREVERTON of Miami, Fla., is shown in this picture seated at the new Wicks organ installed in the music room of her home. The instrument is one of three manuals and a set of chimes is a feature of the tonal resources. Mr. Trevertton designed the organ. Mrs. Tre-

vertton has been prominent in the activities of Miami organists, is a past dean of the local A.G.O. chapter and is now president of the Miami Music Teachers' Association. She was graduated from the New England Conservatory of Music in 1913 and studied in Paris with Dupré.

WALFORD DAVIES MEMORIAL SERVICE AT UNION SEMINARY

A musical service in commemoration of Sir Walford Davies, who died March 11, was held in James Chapel, Union Theological Seminary, New York, under the direction of Clarence Dickinson April 17. The choir was assisted by Harold Haugh, tenor. The program included a "Choral Prayer" from the "Sixth Order of Congregational Worship"; "A Litany of Commemoration"; "Solemn Melody" (for violin, cello, flute and organ); "Grant Me to Rest in Thee" (tenor solo from "Five Sayings of Jesus"); hymn, "My Heart Is Resting" (to his tune "Pentatone"); "A Litany of Guidance" and "God Be in My Head."

Activities of Luis Harold Sanford.

Luis Harold Sanford, M.S.M., A.A.G.O., played the organ accompaniment for a performance of Verdi's "Requiem" at the Second Presbyterian Church, Newark, N. J., March 2. The chorus of 100 voices was under the direction of Charles Black, M.S.M., minister of music at Second Church. On Easter Sunday night Mr. Sanford assisted at the organ at the same church, where a festival program under Mr. Black's direction was presented by the children's choir, the girls' choir, the youth choir and the chancel choir. Because of the large number of people always attending this service it was given twice, at 6 and at 8 p. m. Mr. Sanford was guest organist on the dedication program for the organ at the North Side Christian Reformed Church, Passaic, N. J., March 27. His two groups of compositions included: "Trumpet Voluntary," Purcell; "Rondo for the Flute Stop," Rinck; "Capriccio on the Departure of My Beloved Brother," Bach; Chorale Prelude on "The God of Abraham Praise," Luis Harold Sanford (now being published by the H. W. Gray Company); Intermezzo from "Storm King" Symphony, Dickinson; Improptu, Vierne and Toccata, Widor. At the Central Congregational Church, Brooklyn, made famous by the long ministry of S. Parkes Cadman, Mr. Sanford, minister of music, presented the following pro-

PURVIS GIVES MOZART WORK FIRST TIME IN PHILADELPHIA

Richard Purvis played two outstanding programs at St. James' Church in Philadelphia March 22 and 29. A feature of the first recital was the first Philadelphia performance of a little-known Mozart sonata for organ, two violins and cello, which was enthusiastically received.

The Good Friday recital was played by Mr. Purvis on the six-manual organ in the John Wanamaker store, Philadelphia, April 11. The recital attracted a throng to the grand court. His program was as follows: Passiontide Chorales, "O Sacred Head, Now Wounded," "All Men Are Mortal" and "Christ Lay in the Bonds of Death," Bach; "The Tumult in the Praetorium," de Maleingreau; "Stabat Mater," from "Scenes from Our Lord's Passion," Richard Purvis; Good Friday Music and Grail Scene from "Parsifal," Wagner.

A lecture-recital was given by Mr. Purvis April 4 at the Episcopal Academy, Overbrook, where he is the director of music. The program was as follows: Chorale Preludes, "Now Thank We All Our God," Karg-Elert; "O Sacred Head, Once Wounded," Bach; "All Glory, Laud and Honor" (MS.), Frances McCollin, and "The Day Thou Gavest," McKinley; Canon in B minor, Schumann; Adagio (Fantasy in C), Franck; "Les Cloches," Rameau; Intermezzo, Hollins; Concert Overture, Rogers. Mr. Purvis also presented a program in the First Presbyterian Church of Pottsville, Pa., April 17.

HUGH PORTER GOES UNDER LA BERGE'S MANAGEMENT

Bernard R. LaBerge announces that Hugh Porter, the American organist from the Juilliard School, organist of the Oratorio Society of New York and organist and choirmaster of the Collegiate Church of St. Nicholas in New York, has joined his group and will be under his exclusive management.

Mr. Porter is widely known throughout the United States and Canada for his many activities and also for his splendid work in behalf of the American Guild of Organists, of which he is chairman of the examination committee.

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MISS ESTHER HANDLEY



ESTHER HANDLEY has been an active organist in Tulsa, Okla., for a considerable time, and her influence has been one of the inspirations of the Oklahoma Chapter of the A.G.O., as well as of the church she served for a score of years, but she has labored with so little thought of promoting her own interests that her name has not been heralded as it should be outside the circle in her own state to which she has devoted herself. Miss Handley's novel ideas serve to keep her fellow organists "on their toes." One of these ideas was put to practical use a month or two ago, as recorded at the time in the Guild news of THE DIAPASON, when she arranged a "quiz" on the contents of the latest issue of the magazine to ascertain how closely the membership kept in touch with outside progress and events of nationwide interest. At the latest meeting of the chapter she put on a spelling bee, the words being taken from organ compositions. It will be interesting to find out how quickly some

organists could be spelled down.

Miss Handley was born under a lucky star on Friday the 13th. She received her musical and collegiate education at the University of Tulsa, being graduated from that institution with the bachelor of arts degree in 1920. She added to this the bachelor of music degree in 1921. Her piano, theory and organ work was with John Knowles Weaver. While in college she won the Darrow music prize and the Clinton gold medal, and was placed second in the piano contest of the Oklahoma State Federation of Music Clubs. Later she studied organ at Fontainebleau, France, with Henri Libert and Charles Marie Widor.

Miss Handley was appointed organist of the Sand Springs Presbyterian Church in 1921. For the last ten years she was choir director. She retired from this post in January, 1941.

Miss Handley has represented the Oklahoma Chapter at the regional conventions held in Tulsa and Wichita Falls, Tex., and the State Federation of Music Clubs at Tulsa and Oklahoma City. In 1939 the Tulsa City Federation of Music presented at the May festival a "History of Music" and she was chosen to represent the chapter on this program. She is a member of the Monday Piano Club and Delta Delta Delta Sorority.

RECITALS AT WEST POINT BY MAYER AND MISS COCI

Scheduled events at the West Point Military Academy, where Frederick C. Mayer is chapel organist and choirmaster, include:

Recital by Mr. Mayer at 3:30 May 11 with the assistance of the Jungermaennerchor of Philadelphia, Leopold Sayre, conductor, in the Brahms Rhapsodie for chorus and organ. Other organ numbers will include Wagner's "Ride of the Valkyries," the Bach B minor Prelude and Fugue, and Dupré's "Cortege and Litany."

May 18 at 3:30, guest recital by Claire Coci. The program will include the Bach Prelude and Fugue in D major and the Reubke Sonata.

June 8, 2:45 p. m., informal recital by Mr. Mayer.

Kilgen Organs

Kilgen Announces another remarkable improvement in organ action, the "Kilgen Double Acting Protected Contact."

Invented by Max Hess, Chief Engineer of the Kilgen Company (who has several important organ inventions now to his credit), this new contact system for keys and relays, with its solid silver contacts, is instantaneous in operation, accurate to a degree, reliable in performance, impervious to continued wear—and is so constructed that it eliminates probabilities of trouble.

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RUSSELL BROUGHTON
F. A. G. O.

St. Mary's School
Raleigh North Carolina

Liturgical Music Is Sung Before a Congregation That Fills N. Y. Church

On the evening of April 21, at the Church of St. Ignatius Loyola, on Park avenue, New York City, the last but one of the Guild's musical events of the season took place—a recital of liturgical music of the Roman Catholic Church under the direction of Dr. Reginald Mills Silby. Dr. Silby is an eminent authority in this field. He was formerly assistant to Sir Richard Terry at Westminster Cathedral, London, and a prominent figure in English academic spheres.

The program, beautifully annotated, included the "Missa Papae Marcelli" of Palestrina, motets by Byrd, Handl, Tye, Vittoria, Palestrina and Silby and Gregorian chant. They were splendid examples of polyphonic art and under Dr. Silby's authentic guidance the mystery and profound spiritual feeling made a deep impression. The choir sang a long and very difficult program with amazing accuracy and endurance. Dr. Silby's compositions blended well with those of the ancient masters but seemed to pile on difficulties for his singers, who did truly fine work.

The large audience, which filled the huge church and which was representative of the Guild, must have been very gratifying to Dr. Silby.

Father McQuade made a gracious address of welcome to Guild members. The recital was followed by a Solemn Benediction.

Dr. Silby and the choir and clergy of St. Ignatius' should be congratulated on their fine contribution to the cause of high standards in church music.

WARNER M. HAWKINS.

Important Notice to Deans.

From the constitution, article V, section 1:

"The annual meetings of the Guild at headquarters and of the chapters shall be held in May of each year, at which the election of all officers * * * shall take place."

You will receive a form for listing officers through the mail. Please return form, properly filled out, as soon after the election as possible.

RALPH A. HARRIS, General Secretary.

State Convention in Arkansas.

About twenty-five organists from Little Rock drove to Conway, Ark., April 19 to attend the state convention. Our present officers were re-elected: Mrs. Conrad Farrell, dean; John Summers, sub-dean; Mrs. T. W. Herscher, secretary, and Miss Christine Raetz, treasurer.

J. Glenn Metcalf, professor of organ at Hendrix College, presented Kathleen Keck, Virginia Short, Mary Lou Brewer and Mary Elizabeth Jordan in a recital at the college chapel.

In an address on "Organ Lofts in Paris" Miss Myrtle Charles, professor of French at Hendrix College, made us feel that we, too, had been there.

Miss Imogene Minton was heard in a recital at the State Teachers' College.

We met at the First Methodist Church for dinner. Mrs. Conrad Farrell, the dean, presided and led in the singing of parody songs. David Robertson, professor of violin at Hendrix College; Miss Sarah Caldwell and Miss Mary Catherine French played the Beethoven Trio No. 3.

In the evening there was a recital and hymn festival at the First Methodist Church. Mrs. C. O. Brunck played the Chorale in A minor, Cesar Franck; "The

Kettle Boils," Clokey, and Toccata from the "Suite Gothique," Boellmann. Mrs. H. A. Emerson of Little Rock sang "When the Roses Bloom," Reichardt, and "Clouds," Ernest Charles. Henry W. Sanderson, A.A.G.O., conducted the hymn festival, with Mrs. G. H. Mathis as accompanist.

The Arkansas Chapter has had monthly meetings and the study of the Bach chorale preludes and the volume "Choral Conducting," by Dr. A. T. Davison, has been pursued with much interest and benefit. In February Mrs. Irene M. Mathis entertained the members at her home and Mrs. Farrell, Mrs. Brunck, Miss Raetz and Miss Pinkley played the Hammond electronic organ.

Virgil Fox was our recitalist at the First Methodist Church Feb. 19. Arkansas climate usually is mild, but on that night a small blizzard descended upon us. However, a large and enthusiastic audience enjoyed the program given by Mr. Fox. Organists and friends were guests of Mr. and Mrs. R. E. Overman, in honor of Mr. Fox, after the recital.

In March the meeting was held at the First Christian Church in North Little Rock. Mrs. T. W. Herscher and John Summers provided the program.

IRENE M. MATHIS,
Corresponding Secretary.

Illinois Annual Dinner May 12.

The annual dinner and election of officers of the Illinois Chapter will be held May 12 at the Cliff Dwellers' Club. The guest speaker will be the Rev. Von Ogden Vogt, who will speak on "Canons of the Arts in Liturgies." Harold Cobb is chairman of the nominating committee.

The Illinois Chapter on April 21 held the last forum of four this season at the Church of the Ascension. Each forum takes up one particular subject, which a member in charge illustrates, either by playing or lecturing, sometimes with the aid of the phonograph. The Guild members then discuss matters which have come to their attention. The four forum players and topics were:

Barrett Spach—Chorale in B minor, Franck.

Gilman Chase—First and Second Sonatas, Hindemith.

Harold Cobb—Second Symphony, Vienne.

Lester Groom, F.A.G.O.—Plainsong.

Meeting in Kalamazoo, Mich.

The Western Michigan Chapter held a meeting at Kalamazoo April 15. Henry Overley of the Kalamazoo College department of music and organist and director at St. Luke's Episcopal Church, was in charge of arrangements. An invitation was extended to all Kalamazoo organists to attend this meeting. Dinner was served at Welles Hall, on the Kalamazoo College campus, after which the group adjourned to Stetson Chapel, where they were favored with a recital by C. Harold Einecke, dean of the chapter, assisted by the St. Luke's Singing Lads, a group of ten boy sopranos from the St. Luke's boy choir of Kalamazoo, under the direction of Mr. Overley. Dr. Einecke's selections included two numbers by Copland and Wagenaar from the new "Contemporary Series" recently edited by William Strickland; also, Robert Elmore's "Donkey Dance" and a Biblical Sonata on "The Sickness and Healing of Hezekiah," by Kuhnau, as arranged for the organ by Bonnet.

Arrangements have been completed for a May hymn festival, to be held in the First Methodist Church of Grand Rapids. Donald Nixdorf and Stanley Baughman are co-chairmen of the event. All interested choirs will be invited to assist in the

singing. Preceding the festival a business meeting of the chapter will be held, at which time officers for the year will be elected.

JEANETTE VANDER VENNEN,
Secretary.

New Jersey Convention May 21.

The New Jersey Council is planning the annual get-together of the New Jersey chapters, which, beginning this year, will be known as the New Jersey state convention of the American Guild of Organists. The date is Wednesday, May 21; the place of meeting is the Haddon Heights Methodist Church, with the Camden Chapter acting as host.

Besides the usual registration and business meeting, the program will include luncheon and a recital at the Haddon Heights Church, the recital being played by Charles Wright, one of south Jersey's accomplished musicians. A trip through the R.C.A.-Victor plant in nearby Camden is planned and it is hoped that Ernest Skinner will be with us to address us on some phases of organ building. During the day a "private choral rehearsal" will be conducted for the benefit and enjoyment of all the organists who think they can sing. There will be a dinner in the evening to contribute to the sociability of the occasion.

Members of other chapters are invited to enjoy the activities and become acquainted with our members and friends. If you are in the vicinity of Camden find your way to Haddon Heights and join us.

E. H. ELWELL,
Corresponding Secretary.

Rhode Island Chapter.

March 17 a recital was given by Roy P. Bailey in All Saints' Memorial Church, Providence. Mr. Bailey's program was as follows: Concerto 2, Handel; Chorale Prelude on "Come, Saviour of the Gentiles," Bach; Allegro from Fifth Trio-Sonata, Bach; "Sunrise," Jacob; Toccata-Prelude on "Pange Lingua," Bairstow; "Distant Chimes," Snow; Intermezzo from First Symphony, Widor; "Benedictus," Reger; Allegro from Sixth Symphony, Widor.

A meeting of the Rhode Island Chapter was held March 31 in the Music Mansion, Providence. The speaker of the evening was Associate Professor A. Tillman Merritt of Harvard University. His subject was "The Motet." The members of the Guild were used as a choir to illustrate Professor Merritt's talk.

MARY E. LUND, Registrar.

Raymond Floyd Plays in Bangor.

Raymond Floyd, organist of the First Baptist Church, Newton, Mass., was heard March 18 at Symphony House, Bangor, Maine, in a varied program ranging from the Suite in the First Tone, by Clerambault, of the sixteenth century, and Bach's Great B minor Prelude and Fugue, given with clarity and musicianly interpretation, to Schumann and Dupré, besides giving representation to outstanding American composers, such as Carl McKinley of Boston and Seth Bingham of New York. Much interest was shown in Mr. Floyd's work, Chorale Variations on "Ye Watchers and Ye Holy Ones," which found its rightful place in the Lenten group with "The Last Supper," Weinberger, and an excerpt from "Stations of the Cross," Dupré. Boellmann's "Ronde Française," Arabesque, McKinley; Intermezzo, Borowski, and Cantilene, Pierne, were given with fine finish and beauty of registration. The entire program, closing with the Toccata by Bingham, received a flawless performance before a highly appreciative audience.

News of the American Guild of Organists—Continued

Metropolitan New Jersey.

The Metropolitan New Jersey Chapter met in Grace Episcopal Church, Newark, March 10 for a recital by W. Judson Rand, Jr., organist and choirmaster of Christ Church, Cambridge, Mass. Mr. Rand played the following program: Chorale in A minor, Franck; "Chapelle des Morts," Mulet; "Le Jardin des Oliviers," J. J. Grunewald, and "Symphonie de la Passion" (Prologue and "Tumulte au Pretre"), de Maleingreau. Following the recital the members adjourned to the choir room of the church, where there was a discussion of practical problems of church music and new anthems. A short business meeting preceded the discussion. Walter N. Hewitt of the Prospect Presbyterian Church in Maplewood, who is very efficient in maintaining his music library and means of attendance for his choirs, gave a talk on the ways of keeping his anthems, his organ copies of the anthems, the number of copies and the folders used. He then showed how he kept his attendance charts for the choirs as well as his own individual records of attendance for each of the groups. Other members contributed some of their ideas.

Copies of anthems were then distributed and sung by the group as a way of getting acquainted with music which was not too familiar to everyone. Vaughan Williams' setting of "All Hail the Power of Jesus' Name" to the tune "Miles Lane" was presented by Clarence Robinson. It is an unusual arrangement with a most original treatment of the accompaniment. Roberta Bitgood led the group through Arthur Jennings' "Springs in the Desert." The host of the evening, Harold B. Niver, directed the singing of the anthem "Sing to the Lord" of Bairstow. In conclusion Clokey's fine Easter anthem "Hymn Exultant" was sung. It was the opinion of the members that this was a most practical and helpful means of studying the work and problems that confront organists and choirmasters in their everyday duties.

CLARENCE ROBINSON.

Hear Landis Play Own Compositions.

The Central New Jersey Chapter met in the Presbyterian Church at Flemington April 14. Norman Landis, organist of the church and New Jersey state dean, gave a recital of his own compositions. Besides being an outstanding recitalist, Mr. Landis is a composer, and this program was presented at the request of organists who desired the opportunity to hear his compositions again. The program included: "Prelude Heroique," "Romance," Christmas Fantasie, "Arioso," Prelude and Fugue in C minor, Slumber Song, "Starlight," "Desert Sunrise Song" and "The Mountains."

After the recital a business meeting was held. Mrs. Helen Cook, Mrs. John A. Peterson, Miss Caroline Burgner and Miss Florence Westenberg were appointed as a nominating committee to prepare a slate of officers for 1941-1942. James Harper and Miss Nita Sexton were chosen for the auditing committee. Members of the chapter were then invited to the home of Mr. Landis, where a social hour with refreshments was enjoyed.

ELLA M. LEQUEAR, Registrar.

Guild Events in Milwaukee.

Fine weather and an appreciative audience assisted in making the annual choir festival held at the First Methodist Church, Milwaukee, Sunday afternoon, March 9, a success. The festival program, given by the choirs of Immanuel Presbyterian, Trinity, Kingsley, Kenwood and First Methodist Churches, and All Saints' Cathedral, follows: "Holy, Holy, Lord God of Hosts," Stewart; "Lord's Prayer," Malotte-Deis; "Bow Down Thine Ear," Coffeldt, and "Sanctus," Gounod. Gola Coffeldt was conductor and Winogene Hewitt Kirchner was accompanist.

Visiting organists were Professor William C. Webb, Doris Jones and Mrs. Frederic Wergin. They played: "Urbs Beata," Faulkes; "Southwestern Sketches," Nearing, and Andante from Third Sonata, Borowski. Mrs. Rees Powell, organist of the church, played as the prelude "In Summer" by Stebbins, and as the postlude "A Mission Festival," by Roland Diggle.

An outstanding event of this season was the recital by Dora Potet at the Milwaukee Vocational School Auditorium

March 27. Sponsors were the choirs of Immanuel and Ascension Lutheran Churches, All Saints' Cathedral, Immanuel Presbyterian, Trinity and First Methodist Churches, Mrs. Louis Taylor, William Krahn, members of the Wisconsin Chapter and the Milwaukee Vocational School, William F. Rasche, director and principal, and Miss Beth Ellis, faculty counselor of the music department.

Central New York Chapter.

The April meeting of Central New York Chapter was held April 7 in Rome, with Horace Douglas as host. We motored to St. John's Evangelical Lutheran Church for the program and business meeting. J. Laurence Slater played a short recital which included: Voluntary in C minor, Maurice Greene; Psalm-Prelude No. 2, Howells; Chorale Prelude, "Like Clouds Are They Borne to Do Thy Great Will," Parry, and Passacaglia, Rheinberger. The choir of the First Methodist Church of Rome, Horace Douglas, choirmaster, sang several *a cappella* numbers, including "Lo, a Voice to Heaven Sounding," Bortmiansky; "O Gladsome Light," Sullivan; "Into the Woods My Master Went," Noble, and "Cherubim Song" No. 3, Tschaiakowsky. Mr. Douglas concluded the program by playing Concerto No. 9, Handel, assisted by members of the Rome Symphony Orchestra.

The program was open to the public and people of Rome filled the church to capacity. Afterward Guild members adjourned for the business meeting, which was called to order by Mr. Slater. Mr. Buhl, the treasurer, reported a substantial bank balance and dues all paid, with three exceptions.

Mrs. Douglas, assisted by members of the choir, served coffee, sandwiches and cakes. At a late hour the meeting adjourned and the organists enjoyed a moonlight ride to Utica.

Before the next regular meeting the chapter will have sponsored its second annual junior choir festival, to be held May 6 in the First Presbyterian Church, Utica.

LUCRETIA BOTHWELL, Secretary.

Guests of R. Deane Shure at Capital.

The monthly meeting of the District of Columbia Chapter was held Monday evening, April 7, in the Mount Vernon Place Methodist Church, Washington, through the courtesy of R. Deane Shure, minister of music. The meeting was held in the newly-completed children's chapel, a memorial to Mr. Shure's daughter.

Following the business session, presided over by the dean, Ruth Farmer Vanderlip, A.A.G.O., CHM., a short program of music suitable for a small organ was played on the chapel organ by Mrs. Appel and Miss Poore, Mrs. Appel presenting a group of chorale preludes by Reger and Miss Poore two of the Karg-Elert "Improvisations." An address on "The Ministry of Music," by our host, Mr. Shure, offered much material for consideration and was productive of timely discussion. A delightful social hour followed, in which Mrs. Shure and her charming assistants showed us what true hospitality can mean.

MRS. JOHN MILTON SYLVESTER, Registrar.

Annual Baltimore Musical Service.

The annual musical service under the auspices of the Chesapeake Chapter was held Sunday afternoon, March 30, at St. Paul's Protestant Episcopal Church, Baltimore. Virgil Fox played as a prelude Bach's Prelude and Fugue in A minor and "Come, Sweet Death." Following the processional hymn, sentences, the Lord's Prayer and prayers and collects, the choir, under the direction of Edmund Sereno Ender, organist and choirmaster of the church and dean of the chapter, sang Harold Moore's cantata "The Darkest Hour." After the offertory and benediction, Helen Howell played as a postlude Dupre's Fugue in G minor. The service was played by Mr. Ender.

The Chesapeake Chapter held its latest meeting April 14. Members gathered for dinner at a downtown restaurant. At 8 o'clock Edmund S. Ender, the dean, conducted a brief business session in St. Paul's Episcopal Church. Ernest M. Skinner, guest speaker, described in an interesting way the construction of organ pipes and his own development of organ

tone. Those present were privileged to hear St. Paul's recently rebuilt four-manual Skinner organ.

The final meeting of the 1940-1941 season will be held Monday evening, May 12, at the home of Mr. and Mrs. Howard R. Thatcher, Baltimore, at which time reports will be submitted by committees and the annual election of officers will be held.

RALPH H. REXROTH.

Recitals at Scranton, Pa.

The third recital of the Lenten series of the Northeastern Pennsylvania Chapter at St. Luke's Church in Scranton was played by Howard Anthony, A.A.G.O., of the First Evangelical Church March 14. March 21 Ruth A. White, A.A.G.O., dean of the chapter and organist of the Green Ridge Presbyterian Church, was the recitalist. Mr. Anthony's program was made up as follows: Prelude and Fugue in E, Meditation, "Prayer" and Allegro non troppo, Guilman; hymn, "Bethany," Reynolds.

The numbers on Miss White's program were: Fugue in C major, Buxtehude; "Sheep May Safely Graze" and "Meditate on His Compassion," Bach; Chorale Improvisation, "Beloved Jesus, How Hast Thou Transgressed?" Karg-Elert; "Rondeau," d'Aquin; Prelude, Samazeuilh; "Rhosymedre," Vaughan Williams; Toccata from Fifth Symphony, Widor.

Here are the two concluding programs in the Lenten series at St. Luke's:

March 28—Student recital by Maude Thomas (student of Miss Ruth A. White, A.A.G.O.) and Myrtle Zulauf (student of Mrs. Helen Bright Bryant): Prayer in F, Guilman; Trio in G minor, Bach; Adagio, Franck, and Prelude and Fugue in D, Handel (played by Miss Thomas); Chorale Prelude, "O Sacred Head," Bach; Prelude and Fugue in C minor, Bach; Pastorale, Dubois, and Berceuse and "Carillon," Vienne (Miss Zulauf).

April 4—By Charles Henderson, First Presbyterian Church, Wilkes-Barre: Concerto in G major, Vivaldi-Bach; Chorale Prelude, "Jesus' Suffering, Pain and

Death," Vogler; Toccata on "O Filii et Filiae," Farnam; Chorale Improvisation, "By the Waters of Babylon," Karg-Elert; "Death and Resurrection," Langlais.

THOMAS CURTIS, Registrar.

Indiana Chapter.

The March meeting of the Indiana Chapter was held in the Second Presbyterian Church, Indianapolis, March 25. A fine dinner was served, followed by a meeting presided over by the dean, Cheston L. Heath, M.A. Business discussed was the annual spring artist recital. At 8 o'clock Dr. Charles Hansen, organist and choirmaster of the church, gave a recital, assisted by the quartet of the church.

ELSIE MACGREGOR, Secretary.

Louisville Chapter.

Members of the Louisville Chapter held their monthly dinner meeting, with the dean, Mrs. Frank Ropke, presiding, April 7. Information was given concerning the convention in Washington, D. C., and plans were made by some of the members to attend it. The program feature of the evening, an unusual and profitable one, was the exchange of ideas on the choice of anthems and organ compositions used by the various members.

CHARLOTTE WATSON, Corresponding Secretary.

News of Tampa, Fla., Branch.

The Tampa branch held its monthly meeting March 20 at the First Christian Church. Mrs. George Hayman, the regent, discussed final plans for the state convention to be held in Tampa May 12 and 13 with the Tampa branch as hosts. The convention hotel will be the Edgewater.

Harold Mather, a Tampa branch member and a well-known organ and piano man, died suddenly April 11 while on his way to do some organ work in Lakeland. Our sympathy goes to his daughter and his widow, who was with him at the time of his sudden death.

GUILD MEMBERS—HERE IS YOUR OFFICIAL 1941-42 BALLOT. Members in good standing are asked to make a prompt return to the Guild office.

AMERICAN GUILD OF ORGANISTS

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(The order of these names was decided by lot.)

(Secretary will detach before casting ballot) The General Secretary is hereby authorized to cast this ballot. Signature

News of the American Guild of Organists—Continued

Annual Central Ohio Service.

The Central Ohio Chapter held its annual Guild service at St. John's Lutheran Church, Grove City, Ohio, April 21. The form of service was that of the Lutheran vespers and the music and sermon were appropriate to the Easter season. "Hail the Day That Sees Him Rise," by T. Frederick H. Candlyn; Magnificat in B flat, by Healey Willan, and Gregorian settings of Psalms 100 and 150, sung by the three choirs of the church, were included in the service. The members of the chapter, besides taking part in the processional, publicly repeated the religious principles of the A.G.O. The sermon was preached by the Rev. Theodore Proehl, the pastor. William A. Burhenn is the organist and choirmaster at St. John's Church.

WILLIAM A. BURHENN, Secretary.

Central Tennessee Chapter.

The Central Tennessee Chapter has had two interesting meetings in March and April. The March meeting was held at St. Mary's Church, Nashville, the Rev. George L. Donovan lecturing on the Passion Play in Oberammergau, with slides depicting the play in 1930. Mrs. George Colyar read current events. With Miss Marie Hayes at the organ the choir of St. Mary's sang two anthems—"Improprium," Witt, and "Out of the Depths," a Gregorian chant. Sydney Dalton read a paper on Italian organ music. A social hour followed, with the St. Patrick idea carried out in the refreshments.

The April meeting was a public service program April 15 at Christ Church, Episcopal. F. Arthur Henkel, organist and choirmaster of Christ Church, was at the organ for two choir numbers. Organ selections were played by Frances Patrick of the Woodland Street Presbyterian Church and Richard Thomason of the West End Methodist Church. The Rev. Thomas Carruthers, rector of Christ Church, delivered an address.

The May meeting will be our annual banquet at the Centennial Club, and election of officers will be held.

MRS. POLLARD PARSONS, Secretary.

Eastern Tennessee Program.

The Eastern Tennessee Chapter met March 11 at the State Street Methodist Church, Bristol, Va. A program was presented by three of the Bristol choirs. The First Presbyterian Church choir, C. C. Loomis, organist and director, sang "O Lord Most Holy," Franck; "Christ Is Arisen," Buszin; "Jesus, Our Lord, We Adore Thee," James. Mrs. W. H. Hopson of Emmanuel Episcopal Church sang "O Divine Redeemer," Gounod, accompanied by Miss Clara Pashley. Sonata No. 1 (first movement), Borowski, was played by Mrs. D. P. Miller of the State Street Methodist Church. The State Street Methodist choir, D. P. Miller, director, sang "Seek Him That Maketh the Seven Stars," Rogers; "I Waited for the Lord," Mendelssohn (Misses Elizabeth Farquhar and Adelaide Lawler); "Open Our Eyes," Macfarlane.

Following the program a short business session was held and plans were discussed for the May meeting. Five new members were introduced to the chapter.

CHRISTINE WILLIAMS, Secretary.

Central Pennsylvania Chapter.

The Central Pennsylvania Chapter held its monthly business meeting April 15 at the Musical Arts School, in the studios of the dean, Alfred Ashburn, Altoona. Final arrangements were made for the recital in which the chapter is presenting Russell Wichmann of Pittsburgh April 28 in Temple Lutheran Church. Plans were made also for a meeting and program May 15, when the members of the Harrisburg Chapter will be our guests in Altoona. The festival service, which will be held early in June in St. James' Church, also was discussed.

MRS. BENNER M. WILSON, Registrar.

Harrisburg, Pa., Chapter.

The second in the series of Lenten recitals of the Harrisburg Chapter was given in the Church of God, Elizabethtown, Pa., Sunday afternoon, March 16. Sonata No. 3, by Mendelssohn, was played by Clarence E. Heckler of Christ Lutheran Church, Harrisburg. "Vision," Rheinberger; Gothic Chorale, Kumlér,

and "Prayer," Pache, were played by Edna M. Barnes, Christ Evangelical Reformed Church. After an anthem by St. Peter's Lutheran choir of Middletown, Harry W. Weidner, director, two "Bible Poems" by Weinberger were played by Ella Mae Foreman, St. Peter's Lutheran Church, Middletown.

The third and last of the Lenten recitals was given in the First Church of God, New Cumberland, Pa., Sunday, March 23. The organists were assisted by the choir of the church. The program was played by Mrs. Stanley de Forest, Baughman Memorial Methodist Church, and Mrs. Hazel A. Keeley, organist and director of the First Church of God.

Seventy organists and guests were entertained by Dr. H. D. Rhein at his home Saturday evening, March 29. The evening's program was instructive and entertaining. Dr. William Rhein showed moving-pictures in technicolor of birds in the vicinity of the city and the lecture was given by Richard Rauch, superintendent of the zoological gardens, Wildwood Park, Harrisburg. Mr. Rauch has had twenty-five years' experience and is an authority on birds and their habits. A gift was presented to the guest artist, Miss Elizabeth Monroe, pianist. A pleasing surprise followed the announcement of the host's birthday. As Dr. Harry Rhein cut the huge cake a music box concealed in the cake played "Happy Birthday to You." The program included group singing about birds, led by Dr. Rhein, a group of numbers by Mary Elizabeth Monroe, pianist, and three organ selections by Clarence Heckler, followed by the Fifth Organ Concerto, Handel, played by Irene Bressler at the piano and Mr. Heckler at the organ.

FLORENCE M. BROWN, Secretary.

Missouri Chapter Program.

The March meeting of the Missouri Chapter was held March 31 at the Central Presbyterian Church in St. Louis. One of the largest gatherings of the season marked the meeting. The program was in charge of Doyle Christine Neal, F.A.G.O., organist and director of Central Presbyterian, and included a number of Lenten and Easter selections sung by the choir, with Clarence Hurst, Josephine Blum, Howard Drozda, Girard Bauer, Charles Kanter and Edith Hurst as soloists. Organ selections included the Fantasia on "Sleepers, Awake," by Reger, played by Mrs. Neal; the Toccata by Gigout and several chorales, played by Mary C. Eimer.

JAMES V. HUFFMAN, Secretary.

Service by Youngstown Chorus.

The Youngstown sub-chapter presented Maunder's "Olivet to Calvary" on Palm Sunday afternoon in Stambaugh Auditorium. A chorus of 180, representing twenty-odd churches of Youngstown and vicinity, composed the group. The Rev. Walter Swearingin directed. Mrs. Laura-belle Hornberger was the accompanist and Bernice Price played the prelude—"O Sacred Head Now Wounded," by Bach. The choir sang Stainer's "God So Loved the World" as an offertory anthem. A large congregation filled the auditorium for what was termed the outstanding religious musical event of the year. It was sponsored by the federated churches and the ministerial association.

D'NELLE RILEY, Secretary.

Oklahoma Chapter.

The Oklahoma Chapter held its April meeting April 14 in the parish-house of Trinity Episcopal Church in Tulsa. Arrangements were perfected to have the Nita Akin recital the night of May 20 at Trinity Church, with a dinner preceding the recital. On this occasion Oklahoma City Chapter members are to be guests of our chapter. The recital is complimentary to all active and subscriber members and friends.

The Oklahoma City Chapter invited our chapter to Oklahoma City the night of April 20 for dinner at St. Paul's Cathedral. After the dinner a recital was to be given on the Austin organ by Nelle Doering, Alice Maher and Mrs. E. H. Benedict of Tulsa.

At the Philbrook Art Museum a recital was given Sunday afternoon, April 27, by Mrs. H. Clay Fiske and Miss Lorna Dee Moore.

Dean Marie M. Hine concluded her

Lenten series of weekly noonday recitals April 8 with a Bach program—the first ever given in Tulsa by an individual organist. A large audience was attracted and heard a program of the following chorale preludes: "We All Believe in One God," "Blessed Jesu, at Thy Word," "O Sacred Head Now Wounded," "Hark! A Voice Saith, All Are Mortal" and "O Man, Bemoan Thy Grievous Sin."

JOHN KNOWLES WEAVER,
Publicity Chairman.

Louisiana Chapter.

The Louisiana Chapter held its fourth business meeting for the season at the home of Dr. and Mrs. Stanley Preston, Baton Rouge, March 10.

The latest program given by our chapter was presented March 16 at the state university and the performers were Wayne Sanders, Patricia Chastant, Wandusie Patterson, Donald Jones, Phyllis Christie and Frank Crawford Page, F. A.G.O.

MRS. FRANK COLLINS, JR.

Lincoln, Neb., Chapter.

The Lincoln, Neb., Chapter met at Donald D. Kettring's home Monday evening, March 31. Eleven members and two guests were there to hear recordings of works of Bach, Franck and others. A short business meeting and a buffet supper followed. Arrangements for the evening were made by Miss Ruth Dreamer, Mrs. Jackson and Mr. Kettring.

April 29 the Guild met at Henrietta Sanderson's home with the Lincoln choir directors as guests. Ann Christianson led several games that helped get the group acquainted. Our speakers, organists and directors skillfully mingled humor with their ideas. Donald Kettring was panel leader and opened free discussion afterward. Myron Roberts, organist, talked about "Directoristics" (habits of a director in relation to the organist). Oscar Bennet, director, spoke on "Organistics." Julius Humans, director, dealt with "Co-

operistics." For the Guild Paul Le Bar, organist, considered "Cooperistics" (how an organist can cooperate with director). Mrs. Vera Rost planned this unusual meeting, assisted by Miss Sanderson and Miss Christianson.

MRS. G. C. HADSELL, Secretary.

York, Pa., Chapter Meeting.

The monthly meeting of the York Chapter was held April 15 in the offices of the Weaver piano factory. A demonstration of an electronic reed organ was given by Florence Roth Conrad, organist of Advent Lutheran Church, who played the following numbers: Solemn Prelude ("Gloria Domini"), Noble; "The Bells of St. Anne de Beupre," Russell; "Chant Seraphique," Ponsan; Berceuse, Fry-singer; "Evening Bells at Sunset," Macfarlane. Following the demonstration an address was delivered by Chauncey D. Bond, general superintendent of the Weaver Piano Company. Stewart Arnold sang several baritone solos and three piano ensemble numbers were played.

Following the demonstration a business meeting was held. It was announced that the recital to be given by C. Robert Ege, blind organist of Philadelphia, would be in Trinity Evangelical Church May 20.

Members of the York Chapter attended St. Patrick's Day services in St. Patrick's Catholic Church. The sacrament of confirmation was administered by the Most Rev. George Leo Leech, bishop of the diocese of Harrisburg. Music for the service was under the direction of Mrs. Ethel Weigle Weaver, organist, and Sister Marie Helena, I.H.M., choir director.

After the meeting refreshments were served by the women of the Weaver Company office force under the direction of Mrs. Ruth A. Wambaugh.

The next meeting will be in the form of a banquet in observance of the fifth anniversary of the York Chapter's founding.

WILLIAM G. N. FUHRMAN, Secretary.

SECOND NATIONAL BIENNIAL CONVENTION

AMERICAN GUILD OF ORGANISTS

(18th General Convention)

WASHINGTON, D. C., June 23-27, 1941

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For further details, write

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3053 P St., N. W., Washington, D. C.

News of the American Guild of Organists—Continued

Macon, Ga., Chapter.

The monthly meeting of the Macon Chapter was held at Christ Church parish-house on the evening of April 1. Supper was served and a report was made by the nominating committee. The chapter then proceeded to elect the following, who will be installed at the next meeting in May:

Dean—Roy Domingos.
Sub-dean—Mrs. Gladstone Jackson.
Recording Secretary—Mrs. J. C. Kosseau.
Corresponding Secretary—Miss Dorothy Simmons.

Treasurer—Miss Ruth Coblentz.
The retiring dean, Mrs. Hal C. King, was named as delegate from the chapter to the national convention in Washington.

After the business of the meeting was concluded a paper on the origin and history of hymns was given by Mrs. Gladstone Jackson. Several hymns were sung as illustrations.

The chapter was looking forward to the recital on the afternoon of April 27 by Miss Fanny Matthews, organist of the Vineville Baptist Church. Miss Matthews has been a member of the Macon Chapter since its organization, was dean for the season of 1938-39 and is head of the organ department at Bessie Tift College, Forsyth, Ga.

MRS. MONROE G. OGDEN,
Corresponding Secretary.

Waterloo, Iowa, Chapter.

The March meeting of the Waterloo Chapter was held at Cedar Falls, in the First Evangelical Church, March 25. An interesting recital was given by the organist of the church, Paul Seifert, assisted by Miss Florence Jensen, and the Rev. Gerhard Bunge, dean of the chapter. This program was played on the three-manual Kimball: "Ave Maria," Schubert; "Romance sans Paroles," Bonnet, and "The Bells of St. Anne de Beaupre," Russell (Mr. Seifert); Prelude and Fugue in E minor, Bach; "Arioso," Handel; "Evening Prayer," Humperdinck;

"Chanson Triste," Ravel; "Poeme," Boellmann, and Processional, Wagner (Miss Jensen); "Ave Verum Corpus," Mozart; Prelude and Fugue in C major, Bach, and Finale from "Six Pieces," Franck (Mr. Bunge).

MRS. ADELAIDE E. ALTLAND,
Secretary and Registrar.

April Meeting of Ithaca Chapter.

The April meeting of the Ithaca Chapter was held April 21 at the Congregational Church. Dinner was served by the ladies of the church. Dr. Conrad Rawski, musicologist, formerly of Vienna and now professor of music at Ithaca College, lectured on the topic "Protestant Church Music Outside of Germany."

HAROLD O'DANIELS, Secretary.

Texarkana Chapter.

The Texarkana Chapter met April 3 at 10 a. m. in the First Methodist Church, Texarkana, Tex. After a short business meeting, conducted by the sub-dean, Mrs. Irene S. Dycus, the following program was given: Organ, Melody, Massenet, and Allegro con Brio, Flagler (Mrs. Bain); organ and piano, Grand Aria, Demarest (Mrs. Bain and Mrs. Williams); paper, "Sentiment or Sentimentality in Music" (Frances McGibboney).

FRANCES MCGIBBONEY, Registrar.

St. Petersburg, Fla., Branch.

The St. Petersburg branch held a combined luncheon, business and console meeting April 3 at the home of Mrs. R. K. O'Brien. The following program of eighteenth century music was presented on the Hammond electronic organ: Suite, "Water Music," Handel (Louis Hollingsworth); Gavotte in B flat, Handel (Mrs. A. D. Glascock); Adagio and Andante (Fantasy in F), Mozart (Charles L. Budden); vocal solo, "Cara Selve," Mozart (Mrs. R. K. O'Brien); "Ave Maria," Schubert, and Toccata from Fifth Symphony, Widor (Mrs. O'Brien).

Sunday afternoon, April 6, at the First Methodist Church a sacred concert en-

titled "Cathedral Windows" was given under the auspices of the St. Petersburg branch. Several choirs and soloists took part in illustrating the life of Christ, each one representing one of the ten beautiful windows in the church. The entire program was arranged by Mrs. E. W. Weeks and Mrs. A. D. Glascock.

A console meeting was held Sunday, April 20, at Trinity Lutheran Church, with Mrs. Marguerite Saltsman as hostess. A program of nineteenth century music was enjoyed, each member playing one of his favorite selections of that period.

HELEN MCCLELLAN, Secretary.

Jacksonville Branch Service.

A choral evensong at St. John's Episcopal Church was the outstanding event on the March calendar of the Jacksonville, Fla., branch. The regent, Mrs. Robert Lee Hutchinson, organist of the church; Lyman P. Prior, choirmaster, and Robert Lee Hutchinson, Jr., organ soloist, provided an inspiring service. The large choir sang Brahms' "How Lovely Are Thy Dwellings" and Mr. Hutchinson, a student at the University of Florida, played the Prelude in D minor by Bach and "The Bells of St. Anne de Beaupre," Russell. Gregorian chants and Lenten hymns were used. The Rev. Newton Middleton, the rector, advised the organists to have a "spring cleaning" in their musical selections used in church services. In his brief sermon he said: "It is up to the organists to raise the standard of music, and what they play should be prayed. The music used in a service should be counterpoint to the Scriptures, ritual and prayerbook." He expressed regret over the use of sentimental songs at weddings.

Two members of the Jacksonville branch are recent brides, and both of them will be hostesses to the Guild at the April and May meetings. Mrs. Donald P. Black, formerly Mrs. Rosella M. Liddell, will entertain at the April luncheon, and Mrs. George W. Kennedy, the

former Mrs. Estella Fretwell Bowles, will be hostess at the annual May picnic. The branch entertained them at luncheon March 4 at the Windsor Hotel and presented them with gifts.

The Guild will again sponsor Claude Murphree, F.A.G.O., in a recital after Easter in the Riverside Baptist Church. Mr. Murphree is in his sixteenth year as organist at the University of Florida, Gainesville, is the former regent of this branch and former dean of the Florida Chapter.

LORENA DINNING.

Fort Worth Chapter.

The Fort Worth Chapter met April 16 for a business and social meeting at the Cotton Bale. Miss Marie Lydon, the dean, appointed Miss Helen Ewing chairman of the nominating committee. Election of officers will be held May 7 at the Woman's Club.

Plans were made for a Guild service April 27 at St. Andrew's Episcopal Church, W. Glen Darst, organist and choirmaster. Mrs. Q'Zella Oliver Jeffus was guest organist.

MARY RICHARDSON, Secretary.

RALPH L. HUNTER APPOINTED TO NEWARK CHURCH POSITION

Ralph L. Hunter has resigned his position at Holy Trinity Episcopal Church, West Orange, N. J., to become organist and director at the First Reformed Church of Newark, presiding there over a three-manual Möller organ of thirty-five stops. Mr. Hunter, a pupil of Walter N. Hewitt of the Prospect Presbyterian Church, Maplewood, N. J., was the winner of the 1940 Metropolitan New Jersey Chapter contest for young organists, advanced division. This young organist, who has been heard in numerous recitals, will be presented again on the evening of May 19 at Trinity Episcopal Church, Elizabeth, N. J., playing works of Brahms, Bedell and Garth Edmundson.

Seasonal and Currently Popular Anthems

Johnson, Alfred H. A Prayer for Peace12
(Mixed, Male, Unison or S.A.)	
O'Hara, Geoffrey Arise, Oh Sun of Righteousness15
(Mixed)	
Cross, Henry Soldiers of Christ, Arise15
(Mixed)	
Goldsworthy, W. A. Song of Thanksgiving15
(Mixed)	
Molitor, J. B. Praise Ye the Lord15
(Mixed)	

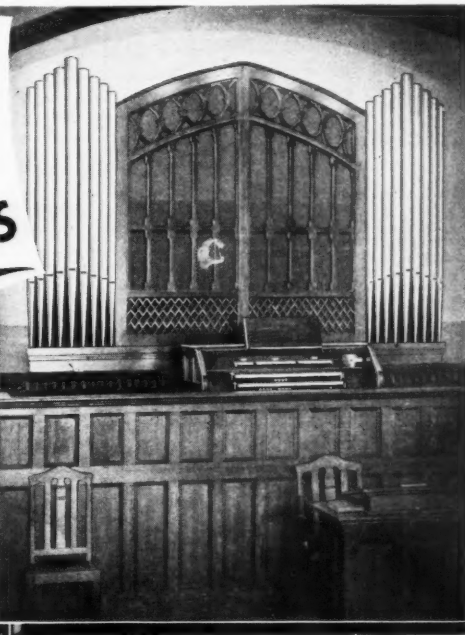
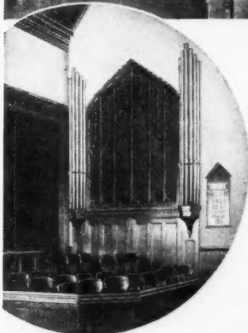
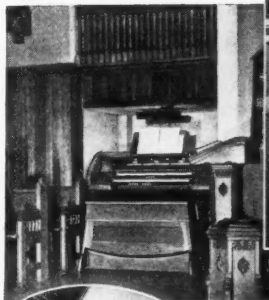
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Upper right, Prior St. Presbyterian Church, Atlanta, Ga.; center, Webster Hills Methodist, Webster Groves, Mo.; and lower, Silverbrook M.E. Church, Wilmington, Del.

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WICKS THREE-MANUAL FOR OLD TEXAS CHURCH

MODERN ORGAN BEING BUILT

First Methodist of Marshall, Edifice
Constructed with Slave Labor a
Century Ago, Will Have
New Instrument.

A three-manual Wicks organ is under construction for the First Methodist Church of Marshall, Tex. This is one of the oldest Methodist churches in Texas, having been built with slave labor about 100 years ago.

Chambers for the organ are being built above the roof of a hallway which connects the church and the Sunday-school. The string celeste in the choir, the flute celeste and vox humana of the swell will be placed in separate expression boxes within the chambers.

The stop specifications are:

GREAT ORGAN.

1. Gemshorn, 16 ft., 61 notes.
2. Diapason, 8 ft., 73 pipes.
3. Second Diapason, 8 ft., 85 pipes.
4. Major Flute, 8 ft., 73 pipes.
5. Concert Flute, 8 ft., 85 pipes.
6. Violoncello, 8 ft., 73 pipes.
7. Gemshorn, 8 ft., 85 pipes.
8. Octave (from No. 3), 4 ft., 73 notes.
9. Gemshorn, 4 ft., 73 notes.
10. Flute (from No. 5), 4 ft., 73 notes.
11. Chimes (Deagan class D), 20 notes.
12. Harp Celesta, 49 bars.

SWELL ORGAN.

13. Contra Viol (from No. 19), 16 ft., 61 notes.
14. Bourdon, 16 ft., 73 notes.
15. Diapason, 8 ft., 85 pipes.
16. Stopped Diapason, 8 ft., 97 pipes.
17. Flauto Dolce (part of Celeste), 8 ft., 61 notes.
18. Flute Celeste (in box), 8 ft., 122 pipes.
19. Salicional, 8 ft., 85 pipes.
20. Voix Celeste (T.C.), 8 ft., 61 pipes.
21. Octave (from No. 15), 4 ft., 73 notes.
22. Flute d'Amour (from No. 16), 4 ft., 73 notes.
23. Flauto Traverso, 4 ft., 73 pipes.
24. Salicet, 4 ft., 73 notes.
25. Trompette, 8 ft., 73 pipes.
26. Clarion (from No. 25), 4 ft., 61 notes.
27. English Horn, 8 ft., 73 pipes.
28. Vox Humana (in box), 8 ft., 73 pipes.
29. Chimes, 20 notes.

CHOIR ORGAN.

30. Dulciana, 16 ft., 73 notes.
31. English Diapason (Great), 8 ft., 73 notes.
32. Concert Flute (Great), 8 ft., 73 notes.
33. Gemshorn (Great), 8 ft., 73 notes.
34. Viola (Great), 8 ft., 73 notes.
35. Dulciana, 8 ft., 85 pipes.
36. Unda Maris (T.C.), 8 ft., 61 pipes.
37. Viole Sourdine (part of Celeste), 8 ft., 61 notes.
38. Viole Celeste (in box), 8 ft., 122 pipes.
39. Flute (from No. 32), 4 ft., 73 notes.
40. Gemshorn (from No. 9), 4 ft., 73 notes.
41. Dulciana (from No. 35), 4 ft., 73 notes.
42. Dulciana Twelfth (from No. 35), 2 ft., 61 notes.
43. Dulciana Fifteenth (from No. 35), 2 ft., 61 notes.
44. Chimes, 20 notes.
45. Harp Celesta, 49 bars.

PEDAL ORGAN.

46. Diapason, 16 ft., 12 pipes, 32 notes.
47. Sub Bass, 16 ft., 32 pipes.
48. Bourdon (ext. No. 16), 16 ft., 32 notes.
49. Dulciana, 16 ft., 12 pipes, 32 notes.
50. Diapason (from No. 2), 8 ft., 32 notes.
51. Flute (from No. 4), 8 ft., 32 notes.
52. Cello (from No. 6), 8 ft., 32 notes.
53. Octave (from No. 8), 4 ft., 32 notes.
54. Fifteenth (from No. 3), 2 ft., 32 notes.
55. Trombone, 16 ft., 12 pipes, 32 notes.
56. Trumpet, 8 ft., 32 notes.
57. Trumpet, 4 ft., 32 notes.

The detached console will be of the English drawknob type.

VAN DUSEN AND HELD HEARD IN LECTURE AND RECITAL

Wilbur Held gave a historical recital at the First Presbyterian Church, Evansville, Ind., April 14, in connection with which Frank Van Dusen gave a talk on the organ and its literature. This lecture-recital was planned to give a survey of organ music from the sixteenth century to the present time. Mr. Held and Mr. Van Dusen will give this program May

CARILLON STUDIO COMPLETED AT DEAGAN PLANT IN CHICAGO



J. C. DEAGAN, INC., MAKERS OF CHIMES and other organ percussions and tower chimes, have just completed at their Chicago factory in the Ravenswood district a carillon studio—probably the first of its kind—in which the visitor may listen to the music of the modern carillon and study at first hand the interesting mechanism that has contributed so much to the serviceability of present-day tower bells. The new studio overlooks the spacious courtyard of the plant. The walls are paneled in knotty pine. The ceiling is of celotex and the floors are of inlaid linoleum. Efficient insulation assures quiet and privacy. From comfortable chairs and davenports there is a view, through large windows, of the courtyard, in the center of which has been mounted a complete Deagan carillon, with its tubular bells gleaming in the sunlight or in the floodlights which provide night-time illumination.

Grouped about the studio are the mechanical units which go to make up a complete carillon installation. Through a glass panel the visitor observes the system of relays which, with the generator, translate ordinary current into the powerful impulse that operates the electric action. A cut-away model of an electric action demonstrates the tremendous impact that it delivers to the chime.

From the operating mechanism the visitor turns to the playing mechanism and sees the Westminster chiming device, which punctuates the daytime hours with the quarter-hour cadence of the West-

minster peal; the automatic Angelus, which in Catholic churches sounds the Angelus at the proper time every day, and the peal player, which permits the pastor to utilize any number of the bells in his carillon as a bell peal. The visitor may seat himself at the electric keyboard and give full expression to his talents; or a Deagan staff carillonneur will play the carillon for him.

But it is in the electric player that the visitor takes greatest interest, for it is this development which, more than any other, has made possible the daily service of carillons. From a library of reproducing rolls he selects his favorite composition. Placing the roll in the player, he sets the mechanism for a certain time. As the hands of the control clock close upon the appointed hour he hears a click of activity and from the carillon in the courtyard comes the music, played automatically by the electrical impulses released by the perforations in the hand-recorded reproducing rolls.

Lining the walls of the studio are photographs of famous musicians, personally autographed in tribute to the contributions that the Deagan company has made to music in its sixty-two years.

J. C. Deagan, Inc., not only extend a welcome to pastors and organists, but suggest that they invite members of their congregations to visit the new studio whenever they are in Chicago. Reservations may be made by telephone, Lake View 4354, or by letter addressed to 1770 Berteau Avenue, Chicago.

one of the artist series of concerts at Wheaton College and May 7 will present the same program at the First Congregational Church, Des Plaines, Ill. The organ selections used are: Prelude in D minor, Clerambault; Pavane, Byrd; Prelude and Fugue, D major, Bach; Fantasie, C major, Franck; Sketch, D flat major, Schumann; Theme and Variations (Symphony 5), Widor; "Now Thank We All Our God"; "Clair de Lune," Karg-Elert; "Elfen," Bonnet; "Twilight at Fiesole," Bingham; Impromptu, Vienne; "Pageant," Sowerby.

Death of Veteran Elmira Organist.

George Morgan McKnight, organist of Trinity Episcopal Church, Elmira, N. Y., for fifty-three years and former head of the Elmira College music department, died April 11. He was 75 years old. He had been associated with Trinity Church for more than seventy years, having sung in the boy choir when his father was rector.

John T. Erickson at New Post.

John T. Erickson, A.A.G.O., has resigned as organist of the Swedish Evangelical Lutheran Church of Gustavus Adolphus in New York City after twenty-

MANCHESTER CATHEDRAL'S ORGAN IS RUINED BY BOMBS

In a report of the re-opening of Manchester Cathedral after the recent bombing *The Manchester Guardian* printed the following paragraph: "A heavy loss is the organ, on the reconditioning of which £6,000 was spent in recent years. It and the celebrated 'Father Smith' organ, used for regimental chapel services, which dated from 1682 and was one of the very few Smith organs in the country, have been irretrievably ruined. Dr. A. W. Wilson, organist and choirmaster, sat recently at a grand piano near the temporary pulpit."

Nazi bombs have destroyed the ancient All Hallows Church, Tower Hill, London, one of the most historic religious edifices in the world, the Rev. Michael Coleman, acting vicar of the church, disclosed March 25 in New York. He is in America on a lecture tour. The church, a memorial to British history back through the centuries to the Druids of ancient time, before Caesar invaded Britain, crumpled under a bombardment from the air. The vicar was in a shelter about 200 yards away when the high explosives ripped through the roof.

This church possessed an organ built in the sixteenth century by Anthony Duddington, which was wrecked in the Nazi attack. The organ, according to the Rev. Mr. Coleman, was insured for £10,000, not a penny of which could be recovered because war coverage was not stipulated in the policy.

Organ in Tower, Above Ceiling.

St. Hedwig's Catholic Church at Smock, Pa., placed a contract with Kilgen Associates of St. Louis for a two-manual organ. The unusual feature of the installation was the location selected, the instrument being placed in the tower of the church above the ceiling of the auditorium. A specially constructed tone chamber was necessary and excellent results are reported. The organ was installed by Kilgen Associates' representative, C. J. Werkley of Pittsburgh.

"St. John Passion" at Urbana, Ill.

The University Chorus at the University of Illinois, conducted by Russell H. Miles, sang Bach's "Passion according to St. John" April 6 at the recital hall of the university before an audience of 1,000 people. The performance attracted Bach admirers from all parts of the state. It was the first presentation of the work at Urbana. Distinguished soloists took the solo parts. Paul S. Pettinga was at the piano and Max Elsberry at the organ.

Louis A. Potter, F.A.G.O.

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WILLIAM J. MARSH



WILLIAM J. MARSH's thirty-fifth anniversary as organist of the First Presbyterian Church of Fort Worth, Tex., was observed March 9 in a manner to prove the affection of the church for the man in charge of its music. He began his service at this church the first Sunday in March, 1906, when he had been in this country, from his native England, only two years.

At both services of the anniversary Sunday Mr. Marsh's compositions were used. As anthems there were sung "Be Thou Exalted, O God" and "The Lord's Prayer." Organ numbers were: "Praeludium" in C, "Memories," the finale from the cantata "Queen Esther," "Twilight Hour" and "Melody for Oboe." The two anthems, written for the occasion, were given their first performance.

Mr. Marsh is a charter member of the Fort Worth Chapter of the A.G.O. and has been chairman of the concert committee for six years, during which time Fort Worth has been treated to the best in organ recitals. It has been Mr. Marsh's work and enthusiasm that have made

these concert courses possible.

Mr. Marsh has also been director of music at St. Patrick's Church for twenty-one years, and is director of the men's glee club and the women's choral at Texas Christian University, the Albertus Choir at Our Lady of Victory and the Swift Choral Club.

UTICA CHOIR GIVES PREMIERE OF VAUGHAN WILLIAMS WORK

The Bach Choir of Grace Church, Utica, N. Y., J. Laurence Slater, director, gave its spring concert April 2. The program was one of unusual interest, being built around the Vaughan Williams "Sancta Civitas," of which this was the first American performance. Mr. Slater, a personal friend of the composer, took part in the premiere of this work in England several years ago. It is written for choir, semi-chorus and distant choir, in the modern idiom, and is a work of great beauty. The Bach choir, assisted by the Grace Church choir boys as the distant choir, gave a superb interpretation of the score. The program opened with Brahms' "Song of Destiny" and concluded with Parry's "Blest Pair of Sirens." Thomas Matthews of St. Mary's-in-the-Field, Philadelphia, was at the organ and played a fine accompaniment for the choir. Groups of musicians from Syracuse, Albany, Watertown and Philadelphia attended the concert, which took place in Grace Episcopal Church. Late in May the third annual presentation of the Bach B minor Mass will be given.

ELSIE MACGREGOR AT NEW ORGAN IN FRANKLIN COLLEGE

Miss Elsie MacGregor, F.A.G.O., has been appointed head of the organ and church music department at Franklin College, Franklin, Ind., according to an announcement by President William G. Spencer. Miss MacGregor continues her work at Indiana Central College in Indianapolis and at All Souls' Unitarian Church. An anonymous friend purchased and recently presented to Franklin College a three-manual Tellers-Kent organ. It had been in the Indiana Masonic Home, but had to be removed because of building conditions.

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Christiansen Has New Numbers in St. Olaf Series; Other Anthems

By HAROLD W. THOMPSON, Ph.D., L.H.D.

It is always good news when Dr. F. Melius Christiansen publishes a new work for chorus; and what shall we say when he publishes half a dozen all at once? The six show that cunning knowledge of choral effects and that controlled, noble emotion which has made the distinguished director-composer so much loved. Here are the new issues in the "St. Olaf Choir Series" (Augsburg Publishing House, Minneapolis):

"At Dayspring." Mentions dawn and spring and flowers and Hosannas; therefore appropriate for Palm Sunday, perhaps, but better for a choral concert.

"Born Anew." Best as a concert number.

"The Spires." Brief bit for soprano soloist. Concert.

"The Sun Has Gone Down." Norse melody, very fine. Could be used at evening; mentions flowers and birds, so best in summer.

"There Many Shall Come." Lovely Swedish melody of the late seventeenth century. References to the future life; perhaps appropriate for saints' days. My favorite in this set.

"Wonders Are Wrought." For Christmas. Charming bell effects. Sure to be popular next Yuletide.

It is hardly necessary to say that these numbers are all for an unaccompanied chorus that can sing in divided parts.

Other Anthems and Motets

There are a number of other useful anthems and motets. For the Albany diocesan choir festival, for which a number of distinguished composers have been commissioned to write, we have this year "Come, Thou Almighty King" (C. Fischer) by Dr. Whitehead. The tune used is "Serug," from S. S. Wesley's "European Psalmist." The music is sound, manly, and easy enough for the rural choirs that take part in these festivals. The organ part is admirable. This will be widely used.

Most of the music for Mother's Day must make a musical mother sick at heart. There is an exception in Stanley Saxton's "Mother's Day" (J. Fischer), which is in the style of a carol. The text—by the composer, and surprisingly good when you recall the unimaginative verse of most composers—refers to the old European and English custom of "Mothering Sunday," with the gifts of cakes and the visits by the children. In one stanza the melody goes to the tenor, while the women sing a pretty descant.

For the dedication of a church or other festival, Dr. Vaughan Williams published last year with the Oxford Press (C. Fischer) an anthem called "O How Amiable." In the last page everyone joins in singing a stanza of "O God, Our Help in Ages Past." This is not one of the composer's best things, but it is cheerful and useful. I like better his "A Hymn of Freedom" (Oxford, 1939), now published as a leaflet; beside a good, English tune in D, it has a really Christian text by G. W. Briggs, confessing national faults and expressing the aspiration of democratic peoples for a genuine peace of mankind. I have not seen another text for this war which seemed to me so worthy of being sung everywhere. (G. W. Briggs, by the way, is Canon of Worcester.)

Speaking of festivals, for the Pittsburgh diocesan festival, over which Sir Harvey de Gaul presides, Miss Genet has written another good processional, "Lead On, O King Eternal" (Galaxy).

New Editions

To me the most attractive new edition of an older work published for some time is "Christ, to Thee Be Glory" (Kjos, Chicago), by "Henricus Sagittarius,"

who is none other than your old friend of the seventeenth century, Heinrich Schuetz. The editing is by Frederick M. Otto, who is assisted by Ulrich Leupold and John W. Rilling in what seems to be the first in a new series, to be called "Masters of Church Music." This is the closing number of the "Matthew Passion"; it is reasonably easy, unaccompanied, and very beautiful.

Other new editions which might interest you are:

Bach-Casner—"God's Vengeance Hath Been Taken," from the "Christmas Oratorio." Accompanied. Unfortunate text, of course. (C. Fischer.)

Drese—"Round Me Falls the Night." Four pages, easy and lovely music. Melody from English Hymnal, No. 272. (Oxford Press, C. Fischer.) One of the "Modern Anthems."

Double number: Bach-Cruger—"Jesus, meine Zuversicht" (English words) and "God Be in My Head," to the tune called "Poplar." Two fine hymns. (Oxford, 1940.)

Franck-Gillette—"O Lamb of God." Based on Allegretto from the Symphony. (Summy, 1940.)

For the Episcopal Service

From the Oxford Press (1940) come four admirable numbers. There is "The First English Te Deum," edited with fauxbourdons and accompaniment by a scholar who has done much for the ritualistic music of his church, J. H. Arnold. Then in the "Oxford Liturgical Settings of the Holy Communion," edited by Dr. Arnold, there is No. IV, by William Byrd, drawn from the Latin litany and from an independent English Sanctus.

There are two very attractive and melodious settings of the communion service by modern composers—R. J. Ashfield's in C and Heathcote Statham's in D. The latter is perhaps a little more gracious, and it can all be sung in unison if desired.

For the Choir Concert

Three longer works deserve notice. One is a "Fantasy on American Folk Ballads" by Professor Richard Donovan (J. Fischer), a very spirited work for TTBB, with accompaniment for piano, four hands. The first two numbers are spirituals, white and Negro. All the ballads are unhackneyed in former choral use. This is sure to be a success.

"And They Lynched Him on a Tree," by William Grant Still (J. Fischer), is a dramatic, original and impressive work by a composer who calls for white chorus, Negro chorus, alto soloist, baritone narrator and orchestra. As a matter of fact, you could just divide your white chorus in two and get along with a piano or organ, though the orchestration is important. This runs to forty-six pages.

Dr. Harold E. Darke has a sacred cantata called "The Love Which Passeth Knowledge" (Oxford, 1940), for baritone solo, chorus, strings and organ, and you could get along without the strings. This is only thirty-two pages in length. The text is all Biblical.

Move by Cannarsa Company.

The Cannarsa Organ Company, an active Pennsylvania concern which specializes in reconstruction, announces that it has moved its factory to Hollidaysburg, a beautiful city set in the mountains, where "nature lends herself to artistic efforts in organ building." A. M. Cannarsa, the president of the company, and Alighiere Cannarsa will alternate each week in taking care of Pittsburgh sales and service with an office at 304 Wood street. Four other organ builders are being raised in the Cannarsa family. Henry, 14 years old, helped to renovate the four-manual Austin at Grace Methodist Church, Harrisburg, and is studying organ and piano under Alfred Ashburn, dean of the Central Pennsylvania Chapter of the American Guild of Organists. Anthony, age 8, Bruno, 4, and Virgil, age 1, are all on the road to being trained for service to the needs of the organ world. Norma, age 11, hopes to become an organist.

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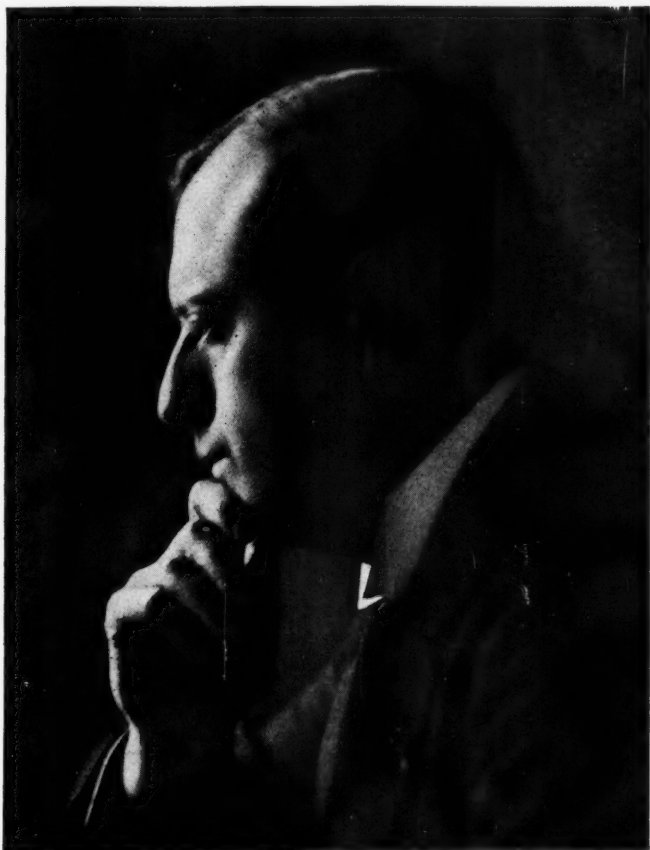
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Edward W. Wodson in the **TORONTO** Evening Telegram.

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In truth, she is so expert and sensitive an artist that she makes the organ an intimate vehicle of expression, even in its most stentorian aspects. Her rendering of the Prelude and Fugue in D major was brilliant and majestic; and she was exquisitely lyrical and gracious in the Chorale Preludes.

Hector Charlesworth in the **TORONTO** Globe and Mail.

She began with Bach's great Prelude and Fugue in D major. The Prelude was magnified into a massive rhapsody, and the Fugue, as incisive as a xylophone, had a splendor of ecstasy far beyond the mere mastery of metrical technique.

But the tonal miracle came in the great Reubke Sonata. The New Orleans Cecilia flung her whole pulsating art into playing the Sonata—a continuous mob of chromatic close harmonies, mainly in the lower tones, with scarcely even a trumpet tune in a sublime orgy of polyphonic art; to me it was a marvelous opus of almost fatalistic romance, as austere in its tonal grandeur as Brahms' "Song of Destiny".

Augustus Briddle in the **TORONTO** Daily Star.

Claire Coci gave an audience that packed Peachtree Christian church a thrill last night that they will not forget in a blue moon . . .

Claire Coci came nearer making the organ run the gamut not only of instrumentation, but of emotions and drama, than any organist I have heard recently. Her technique is amazing, but her musicianship—displayed in registrations, phrasing, interpretations, tempos, and all the other fine points—was even greater. Her playing is vital, rhythmic and clear-cut, every phrase perfectly delineated.

The climax was the Reubke "Sonata". Before it even approached an ending I had decided that it was one of the finest organ performances I had ever heard. All the huge crowd must have felt similarly, for although to this point there had been no applause (in deference to the fact that it was a church auditorium) at the close of this masterpiece there was a spontaneous storm of applause.

Moselle Young in the **ATLANTA** Constitution.

The audience, the largest ever assembled here for a classical organ recital, was kept in dramatic suspense from the opening notes of the Bach D minor Toccata to the closing thrill of the Vierne number. Miss Coci plays with all the artistic enthusiasm and impetuosity of youth. Her music is her own, but, more important, it is your own before she plays a full minute. No nodding heads, no bored expressions here. To miss a phrase is to miss an important experience. Her music is exciting and personal to the listener . . .

Then in tremendous style, with all the clarity and dramatic ability that musicians dream about but seldom possess, Miss Coci blazed through the "Finale" from the "First Symphony" by Vierne, which was played with breath-taking vigor and interpretation.

Lorena Dinning in the **JACKSONVILLE** Times-Union.

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WASHINGTON . . . A skilled technician and a sensitive musician, he made the Rankin Chapel organ sound more eloquently than on any previous occasion when I have heard it.—THE POST.

CHICAGO . . . One of the most brilliant of the younger organists. We have in him an excellent exponent of the higher art of organ playing.—THE DAILY NEWS.



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New Publications for Organ

By WILLIAM LESTER, D.F.A.

"Song of the Lonely Njeri," by Stanley E. Saxton; published by J. Fischer & Bro., New York City.

The composer has taken an authentic African (Kenya Colony) folk-tune and built it into a lovely lyrical piece for organ, a poetic sort of theme and variations that results in an unusually appealing number. The song itself has to do with a maiden, Njeri, who sits alone in a beautiful garden and sings of the departure of her lover. Her song is so beautiful that the birds join voices with her in the echo of the cadences. Mr. Saxton has taken full advantage of the implications of the intrinsic beauty of the undulant theme itself, and its musical, expressive possibilities. An introduction, suggestive of the bird voices, leads to the exposition of the folk melody. Several variants follow, to end in an expressive coda, which, in turn, closes with a last echo of the bird motive.

This is lyrical music, of no complexity, offering no difficulties either of understanding or playing as hindrances to popular appreciation. Wide popularity can be truthfully expected for this impressionistic morceau.

"Vespers at Solesmes," by Miles F.A. Martin; "Donkey Dance," by Robert Elmore; published by the H. W. Gray Company, New York.

Two new issues in the "St. Cecilia Series of Organ Compositions." The Vespers is a modal impression in contrapuntal style. The theme (Tonus Peregrinus) is first set forth on swell strings against an ostinato figure for chimes. The work builds up gradually to a massive climax and then dies out in a lovely soft coda. It is music of considerable beauty and originality.

The Elmore piece is a clever scherzo-burlesque, ideal tonal fooling, best fitted for encore use. The music is piquant and brash—but never commonplace. It is a number well worthy to be placed with Yon's "Primitive Organ" and Weaver's "The Squirrel" for humorous fancy and lightness of touch. We need more of this kind of organ writing for the added interest such treatments can give our too-solemn recital programs.

Eleven Chorale Preludes by Johannes Brahms, Op. 122; edited by John E. West; published by the H. W. Gray Company, New York.

Brahms composed these meditations on chorale tunes during the last year of his life (in May and June, 1896, to be exact) while in residence at Ischl, Upper Austria. The set comprises the only compositions to be published posthumously. Public acceptance of these rarely beautiful improvisations was handicapped by the form in which the composer presented them. The music was not laid out in any grateful way for the organ, registrations were merely hints (where coloring was not indeed inept); the occasional use of the alto clef made for unnecessary reading difficulties, and expression marks were sporadic and confusing. In 1928 Novello & Co. gave the competent English organist John E. West orders to re-write the works in modern format. It is this edition which is now reprinted for sale in this country. The texts of the

original chorales, with English versions, are interlined in the music, adding greatly to the expressional values. Mature Brahms at his tenderest and best is made evident in the noble music. The volume is one to be treasured along with the best of Bach, Handel, Mendelssohn, Rheinberger, Reger, et al. It is music of superlative quality, now available in usable form.

Modern Organ Pieces

"Modern Organ Pieces," a very practical collection of pieces written or arranged for the organ, has come out in a revised edition. It is published by the D. Appleton-Century Company, New York. There are in this volume of nearly 200 pages a total of forty-one compositions of varied character, the composers represented including Franck and Widor, Dvorak and Debussy, Grieg, Stravinsky and Borowski, to mention only a few of the thirty-six. The typography leaves nothing to be desired.

There are arrangements or transcriptions of a number of old favorites that will be demanded of the organist at weddings, etc., such as the Grieg "To Spring" and Rubinstein's "Kamennoi Ostrov"; but there are also solid organ compositions such as the Andante Cantabile from Widor's Fourth Symphony.

A helpful feature is the indication for each composition of suitable registration for the Hammond electronic organ, made by Virginia Carrington Thomas, whose experience as an organist and as a performer on the Hammond makes her well qualified for this task. The volume was prepared under the editorial supervision of Nicholas DeVore.

Haydn Mass in Philadelphia.

Presentation of Haydn's "Imperial Mass" at St. James' Church in Philadelphia Easter afternoon under Richard Purvis' direction marked the first time in more than a quarter of a century that the work had been given in that city. The mass was sung by the choirs of men and boys with Frances Greer, soprano; John Toms, tenor, and Howard Vanderburg, baritone, principals of the Philadelphia Opera Company, and Veronica Sweigart, contralto, as soloists. William Worman, a student at Curtis Institute of Music, was the organist. A capacity congregation attended this event. Easter morning Mr. Purvis' "Missa Sancti Nicolai" was sung and because of numerous requests it will be repeated at the church Ascension Day.

Death of Percy L. Bryning.

Percy Livingstone Bryning, 73 years old, associated for the last twenty years with the Sears Corporation, a Boston investment firm, and a former organist in churches in Boston, Cambridge, Brookline and Bridgeport, died March 22 at his home in Auburndale, Mass. Mr. Bryning was born in Calcutta, India, of British parents, attended the Royal College of Organists in London, and came to this country in 1895. Among the churches he had served as organist were St. James', Roxbury; Shawmut Church, Boston; All Saints' Church, Brookline; the Universalist Church, Cambridge, and Christ Church, Bridgeport, Conn. He had been active in the investment business until his death. Mr. Bryning leaves his widow, a son and four daughters.

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Items for publication should reach the office of publication not later than the 20th of the month to assure insertion in the issue for the following month.

CHICAGO, MAY 1, 1941.

Tribute to "A Great Guy"

It gives one a grand feeling to hear how a great city honored a distinguished organist, composer and musical critic late in March. We hope every reader of THE DIAPASON will take note of the account of "Harvey B. Gaul Day," celebrated in Pittsburgh with an enthusiasm and a sincerity that must have made many hearts glad aside from that of Dr. Gaul himself.

To every organist Harvey Bartlett Gaul is known for his compositions for the organ and for his anthems and arrangements. In these works his originality is amply made evident. To his Pittsburgh fellow musicians and friends he is known as "Harvey," whose ever ready wit will dispel the thickest gloom that may ever hang over the "Smoky City," the claim of which to fame rests fully as much on its cultivation of the arts as on its production of steel. To his choir at Calvary Church he is known merely as "a great guy."

There is no doubt that Harvey B. Gaul has added at least as many varieties of good humor to the spice of life as have been added to our food by another Pittsburgh institution known for its fifty-seven varieties. But that is not all. A Pittsburgh correspondent writes us of another less known reason for the affection in which Dr. Gaul is held. He has helped numberless musicians and has been active in community enterprises, "assisting and encouraging the unfortunate and championing the talented in the arts." "Indeed, it might be found that a struggling, chilled musician within this area is wearing Harvey's shirt," adds our informant.

When a man has shown his willingness to give his shirt to his fellows, those who know him usually are willing to give their shirts for him. That is the reason why Harvey Gaul's home city, where he has been an active organist for thirty years—just half of his life—feted him so enthusiastically in response to the proclamation of "Harvey B. Gaul Day" by Pittsburgh's mayor.

A New Triumvirate in One

The clever chap who invented a combination pocketknife, corkscrew and can opener has a rival. An organ designer traveling in Vermont who was stopping in Brattleboro overnight read the *Daily Reformer*—so named perhaps because there is nothing to reform in a city made famous by its organs—and discovered the following in an item from Windham, Vt., announcing the services in the Congregational Church:

Last week the service was conducted by Paul P. Jones. This was stepping out of his usual character for him, as his usual role is as janitor. He also serves as organist when no other organist is present.

Some may see in this possibilities of dangerous competition, but it also suggests a grand opportunity to broaden the sphere of the organist. He can be jani-

tor as well as organist, and, if necessary, preach to boot. It may be that by thus spreading out the church musician may eventually attain a higher place of dignity in the church. Already a general utility man in many churches, the ambitious organist can advance, provided his technique is as good with a broom as at the console. Of course there will be the problem of keeping the sextons and ministers from encroaching on the organist's realm, for the idea will work both ways.

Some of our modern composers have paved the way for the new era that may be not so far off, for their works may sound better when the janitor plays them. In fact, some far-sighted cubist composers may have planned it that way. And if we dared to say so, we could add that we have heard sermons which an average sexton could easily have prepared and preached.

One might as well make up his mind that in this day of efficiency every labor-saving device is eagerly accepted. Such a convenience will be the combination minister-organist-sexton, for whom will probably be coined the name "minorgton," without whom no church will be complete.

Elevating the Prelude

Examples of proper recognition of the organ prelude as a part of the service keep coming in. Since the recent editorial in THE DIAPASON on this subject we have had the privilege of making note of many churches in which the prelude is made something more than a distraction from other noises. Edward N. Miller, the Peoria, Ill., organist who these many years has been on the bench at the Central Christian Church of that city, directs attention to what his pastor has done.

"I have been interested in one or two articles appearing in THE DIAPASON with reference to preludes to church services, and the various titles attached thereto," writes Mr. Miller. "In connection with this it may be interesting to observe the title to the prelude in the church service where I officiate each Sunday. Without any suggestion on my part, a few months ago the church began using the words, 'organ meditation,' not only for the prelude, but also for the postlude."

Here is a suggestion that a number of our readers may be able to have copied in their churches.

Playing American Compositions

The National Music Council, Inc., an organization which includes among its membership thirty national organizations of musicians and those interested in music, has taken the trouble to prepare statistics on the measure in which the American composer is recognized by the great symphony orchestras of the United States. The programs of the sixteen major orchestras have been analyzed and the results tabulated. The figures show that the Detroit Orchestra takes first place as an exponent of symphonic works composed at home, by men born in this country, with a percentage of 23. Indianapolis is second with 17.3 per cent of its programs consisting of works of Americans, Boston is third with 15.6 per cent and next in line come Los Angeles, Cleveland and Pittsburgh. At the foot of the list are Philadelphia, the cradle of the American nation, with 4.7 per cent, and Rochester, with a mere 2.6 per cent. The figures are for the regular subscription concerts of these organizations in the 1939-40 season. As a reason for this the National Music Council rather significantly explains that "the top prices for seats are charged at these concerts, and to sustain these subscription series, patrons guarantee deficits and drives are made among the general public. American patrons and American audiences make these concerts possible."

The motive for making the tabulation is set forth in these words:

The National Music Council believes that American orchestral composition has

reached a point in its development where the works of our native composers should be accorded increased attention by every orchestra in the country. Some of our orchestras do not need to be reminded of this, while others lag far behind in their recognition of the achievements of American musicians in the field of orchestral music.

The council plans to continue each year its survey of the compositions performed by the major symphony orchestras.

There is nothing new in the suggestion that presents itself by this survey. The question of playing American organ compositions more frequently has been debated from time to time in THE DIAPASON and wherever organists gather. At intervals Dr. Macdougall in his *Free Lance* column and the vigilant Dr. Diggle, always on the alert to champion the American composer, stir up the agitation. Just now we wonder how many Americans will be represented on the programs played at the A.G.O. convention in Washington in June. With such men as Sowerby, and Edmundson, and Noble, and Bingham, and a host of others, contributing to American organ literature there is enough from which to choose if our recitalists are so minded.

Letters to the Editor

Would Have A. G. O. Take Stand.

Baltimore, Md., March 9, 1941.—Dear Mr. Gruenstein: I read with very great interest your editorial in the current number of THE DIAPASON relative to unethical and un-Christian treatment of organists. *** Why is it not possible for the American Guild of Organists to take a stand in such a matter? It would show a desire to espouse the cause of the organist and thereby win the respect of the public. What would the musicians' union do in a similar case? It is unfortunate that the very institution which should be the example for all to follow should allow itself to commit acts upon which it would frown if committed by—say—a business firm. Let us hope that this matter will come to the attention of many of our clergy and church committees and awaken in them a keener sense of the responsibility they have toward the one whom they have chosen to conduct the musical portion of the worship in their churches.

Sincerely yours,
EDMUND S. ENDER.

Considers It "as Fine as Ever."

Brooklyn, N. Y., Jan. 16, 1941.—Dear Mr. Gruenstein: *** Your magazine is as fine as ever and I couldn't do without it.
CHARLES C. BONTE.

TWO ST. LOUIS ORGANISTS
UNITE CHOIRS FOR BACH WORK

Two prominent St. Louis organists collaborated to give two outstanding performances of Bach's "St. Matthew Passion" and their work elicited high praise from the press critics. Daniel R. Philippi of Christ Church Cathedral and Howard Kelsey of the First Congregational Church combined their soloists and choirs for the two performances, the first on March 30 in Mr. Kelsey's church and the second on April 6 in Christ Church Cathedral. Mr. Kelsey was the conductor and Mr. Philippi presided at the organ. Both churches were crowded to capacity with chairs in the aisles. Mr. Kelsey's conducting won distinct admiration and Mr. Philippi's accompaniments were fine throughout. The organ in the First Congregational Church is a fifty-two stop Austin of three manuals and the cathedral organ is a four-manual Skinner of fifty-six ranks. In both churches the cathedral choir of sixty men and boys sang the ripieno, the chorales and the echo passages in the final chorus from the rear gallery. The First Church choir is made up of twenty-six paid singers and sang from the chancel stalls.

Mother of Harold Gleason Dies.

Mrs. Cora Gillis Gleason Adams, widow of Dr. Charles W. Adams and mother of Harold Gleason, organist and member of the faculty of the Eastman School of Music, died in Rochester, N. Y., March 22. Besides her son, Mrs. Adams leaves four grandsons. Memorial services were conducted March 24 in St. Paul's Episcopal Church.

Recalling the Past
from The Diapason's
Files of Other Years

TWENTY-FIVE YEARS AGO THE following items of interest were recorded in the issue of May 1, 1916—

Albert Riemenschneider on April 9 played the fiftieth recital in a series at Baldwin-Wallace College, Berea, Ohio, without the repetition of any composition. Roland Diggle's "Fairy Suite" was played by the Los Angeles Symphony Orchestra at its concert April 8.

Compositions of Harold Vincent Milligan, the New York organist, both instrumental and vocal, made up the program April 4 in the series of recitals at the New York Wanamaker store. Mr. Milligan was at the organ and piano.

In an advertisement announcing the examinations for 1916 the American Guild of Organists stated that it had 2,000 members, of whom 100 were fellows and 275 associates. There were twenty-five chapters in the United States and Canada.

TEN YEARS AGO NEWS OF THE organ world as presented in THE DIAPASON, issue of May 1, 1931, included the following—

The fiftieth anniversary of the completion of the original factory of M. P. Möller at Hagerstown, Md., was celebrated April 9 with a dinner attended by leaders in the business world and in art and religion of Hagerstown and a number of friends of Mr. Möller from distant places, all of whom paid tribute to the man who had come to America from Denmark fifty-nine years previously and had achieved marked success.

The W. W. Kimball Company was commissioned to build a large three-manual organ, with floating solo and antiphonal divisions, for Vassar College's beautiful new Belle Skinner Hall of Music.

The vicissitudes that sometimes beset the recital organists and no doubt served to harden one young man for the career on which he was just embarking are recited in the following story:

YOUNG ORGANIST BRAVES
BLIZZARD

Virgil Fox, the 18-year-old organist who has been filling many engagements this season, played March 8 at the University of Illinois after making an exciting trip to reach the university in the teeth of the severe blizzard and snowstorm that isolated sections of central Illinois. Mr. Fox started by automobile but reached Champaign by train just one hour before he was to play—having had no dinner and no chance to change clothes—on a strange instrument. The car he drove had been in four snowbanks, and only by good fortune did he reach Peoria, whence he left on a train that was eighteen hours late. The train bucked snowbanks every mile of the way and not until he stepped off at Champaign did he know if he would get there at all. At five minutes to 4 he changed clothes in the director's office and walked out to play at five minutes after.

When Was Johnson Organ 567 Built?

When was organ opus 567 from the factory of Johnson & Son built? Enthusiastic local historians in Concord, N. C., are asking THE DIAPASON to find the answer to this question. Dr. J. Edward Smoot, who is seeking the information, writes that when he went to Concord to practice medicine in 1894 the organ was in use, and no one seems to know how much farther back it dates. A historical museum is being established in Concord and the old organ, the work of one of the famous builders of his day in America, is in the collection of antiques. Please communicate with the office of THE DIAPASON if you can provide any information on the subject.

Kimball Composition Prize.

The Chicago Singing Teachers' Guild announces its fifth annual competition for the W. W. Kimball prize of \$100, to be awarded to the composer submitting the best setting for solo voice of "The Mesa Trail," by Arthur Owen Peterson ("Colorado Pete"). In addition to this award the guild guarantees publication of the winning manuscript. Those desiring copies of the poem and complete information should address Walter Allen Stults, Box 694, Evanston, Ill., enclosing stamped and self-addressed envelope.

THE FREE LANCE

By HAMILTON C. MACDOUGALL,
Mus. D. (Brown University), A. G. O.,
A. R. C. O., Professor Emeritus,
Wellesley College

Many years ago—it must have been at least twenty—Percy Scholes gave an illustrated lecture at Wellesley College; in the lecture he remarked on the difference between American and British people in the accentuation of Purcell. Dr. Scholes—he has any number of alphabetical ornaments attached to his name now—evidently has been mulling over the matter ever since. A correspondent sends the following:

One or two announcers are now introducing the new American pronunciation of the name "Purcell," and if we don't look out we shall soon have the confusion of two pronunciations current in this country.

The accentuation is not *Purcell* but *Purcell*. How can that be proved? In this way—Dryden was Purcell's contemporary, friend and warm admirer, and a collaborator in several of his works, and certain lines in his very beautiful poem, "On the Death of Mr. Henry Purcell," are conclusive as to the pronunciation of the name in Purcell's own day. "So ceas'd the rival crew when Purcell came" and "The Gods are pleas'd alone with Purcell's layes." This settles it!

PERCY A. SCHOLES.

The source of the citation is not given, but it comes from Aberystwyth, Wales. Let us consider this matter!

Do you know the hymn-tune "Aberystwyth" to the words "Jesus, Lover of My Soul"? Evan Williams, the great Welsh tenor, told me that it was an unforgettablely thrilling experience to hear a Welsh congregation sing this hymn to that tune. You'll find "Aberystwyth" in our hymnals.

The American organ public is really coming to the point of demanding that recitalists program more pieces by our own composers; the indefatigable Joseph C. Beebe, South Congregational Church, New Britain, Conn., chooses pieces by Rogers, Seth Bingham, Sowerby and Shelley for his 314th recital, and Edward G. Mead, professor of organ at Miami University, under the heading "Contemporary American Music," used compositions by Bingham, Barnes, Edmundson, Stoughton, Seder, Clokey, Baumgartner, Parker, Vibbard and Jepson. Of course, the all-embracing, comprehensive move in the direction of giving honor to our own organ composers was made by Edwin Arthur Kraft of Cleveland a few years ago.

If you know some effective organ pieces why refuse to program them because they are written by Americans?

Early in April I had a pleasant chat with Henry R. Austin; he recalled some of his experiences when living and working in England, particularly those having to do with hearing the music in the Temple Church after Walford Davies took it over in 1898 from E. J. Hopkins. Mr. Austin speaks in glowing terms of the magnificent service playing by Davies, shown at its greatest dignity and beauty in the accompaniments to works such as the Brahms "Requiem." I am glad to have my *Free Lance* paragraph in the April DIAPASON thus rounded out.

And along the same line the following from Homer Humphrey, dean of the Massachusetts Chapter, A.G.O.: "I was interested to read what you had said about Walford Davies. I esteem him very highly; he had a great and original talent. I am using a very fine anthem by him on Sunday next (Easter), 'If Any Man Hath Not the Spirit of Christ'—not strictly an Easter anthem, but on a text with the implications of that time. I wish I could get hold of more of his music; all that I have is distinguished and fine."

My acquaintance with Charles Sanford Skilton must go back twenty and perhaps twenty-five years. I was traveling at that time among the more prominent universities as far west as Lawrence, visiting music departments, when I met Skilton at Kansas University. I was housed at the University Club, where Skilton promptly made a courtesy call on me. In a way Skilton could be called "the silent man," for he was quite willing to let the other fellow do the talking,

and I found his silence distinctly disconcerting at a first meeting. As soon, however, as he began to take his share in the conversation I found that his intelligence had not missed the slightest turn or angle of the talk. His intellectual range was wide.

Twice I spent a few days with him at the MacDowell colony; we went over his manuscripts in detail and I marveled at his courage in tackling his large works, commiserating with him on the enormous labor involved in the full score of an opera.

"Well," said he, "if you work every day in this entrancing spot and even do two or three pages a day, in a week it grows to an appreciable quantity."

His urge to composition must have been incessant, for his list of printed works is great; but he was not self-centered. In his last letter to me, Jan. 11, 1941, he mentions the "Colony," a group of music refugees, Henry Stearns, an A.G.O. luncheon, Otto Miessner and, finally, Robert Palmer, a young modernist of whom he writes: "Hard to keep up with these young people!"

Skilton combined in his own person the best of New England and of the Middle West: cultured, a lover of the beautiful, broad-minded, big-hearted, wide in sympathy, really loving music, striving to make his world better and happier.

On page 4 of the new Guild "Year Book and Directory" appears the following: "Many chapters, especially the smaller ones, write us asking what form their activities may take; we have drawn up a list of suggestions which may be had on application to the office. This list was based on our own experience at headquarters and is naturally incomplete. We hope the chapters, after experiments, will help us to simplify it."

Let me suggest a simpler way of getting help for chapter activities, involving no letter writing to headquarters—read every month attentively the four or five pages of THE DIAPASON headed "News of the American Guild of Organists" and govern yourself accordingly, adopting or discarding for your own chapter, as may seem fit.

E. POWER BIGGS HEARD WITH BOSTON SYMPHONY

At the final concert of a series of six youth concerts of the Boston Symphony Orchestra March 19 E. Power Biggs, now the official organist of the orchestra, was the soloist, playing Handel's Thirteenth Concerto ("The Cuckoo and the Nightingale"). This is the third season of these concerts, conducted by Wheeler Beckett.

Mr. Biggs was one of four soloists who gave an unusual concert at the Germanic Museum of Harvard University in Cambridge, Mass., March 24. Mr. Biggs played Vivaldi's Concerto in D minor and a group of selections of English organ music which consisted of: Introduction and Toccata in G major, Walond; Variations on the Dutch Choral "Laet Ons met Herten Reijne." Bull; Trumpet Voluntary, Purcell; "The Earl of Salisbury," Byrd; "Ayre" in E minor, Stanley; Two Trumpet Tunes and Air, Purcell. The remainder of the program included a sonata for strings with organ by Corelli and three sonatas for strings with organ by Mozart.

JOHN S. GRIDLEY GIVING BACH WORKS IN CUMBERLAND, MD.

John S. Gridley's principal contribution to the musical advancement of Cumberland, Md., is a series of twelve annual recitals, scheduled to be played from 1939 to 1950, in which he is making use of all the organ compositions of Johann Sebastian Bach. The third recital of this series, played at the Centre Street Methodist Church, will take place May 6. The program, the heaviest of the twelve, is made up of the Fantasia and Fugue in A minor, the Toccata and Fugue in E major, the Toccata and Fugue in D minor, the Toccata, Adagio and Fugue in C major, the Fantasia and Fugue in C minor, the Toccata and Fugue in F major, the Fantasia and Fugue in G minor and the "Dorian" Toccata and Fugue. A very informative program leaflet of ten pages, with complete annotations, has been printed for the benefit of those who will hear the recital. Mr. Gridley's service to the cause of music in his community has won deserved support and recognition from those able to appreciate what he is doing.

The creation of fine works of art, musical and otherwise, is due to two factors—first, to those who desire and support them; second, to those to whom commercialism is secondary to the urge to create beauty. Without these two factors the fine things would soon disappear.

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Give "The Messiah" Twice in Toronto.

Two splendid performances of Handel's "Messiah" were given in St. Paul's Church, Toronto, under the auspices of the Toronto Center, March 24 and April 3. Two hundred and fifty experienced choristers from thirty Toronto church choirs whose choirmasters are members of the C.C.O. formed the chorus and the soloists were Alice Strong Rourke, soprano; Evalene Kilby, alto; John Bidle, tenor, and George Lambert and Eric Treadwell, basses. The organist was F. C. Silvester and the rehearsals were directed by Dr. Charles Peaker, F.R.C.O., and Dr. H. A. Fricker, F.R.C.O. Dr. Fricker conducted both performances.

The original intention was to have only one performance, but so great were the numbers turned away that a second presentation was undertaken. All those participating gave their services free and the whole proceeds, after deducting minor expenses, were donated to a fund sponsored by a Toronto newspaper for the relief of victims of bombing raids in the Old Land.

The consensus of opinion of the audience and press was that no finer performance of the oratorio has ever been given in Toronto. Credit for the idea is given to Maitland Farmer, F.R.C.O., organist of St. Paul's. The work of arranging the performances fell to a large extent on his shoulders and those of T. M. Sargent, the invaluable secretary-treasurer of the Toronto Center. The audiences at the two performances must have numbered over 5,000 and nearly \$2,000 was raised for the war victims fund.

Hamilton Center.

Members and friends of the Hamilton Center enjoyed a very interesting recital March 31 in the James Street Baptist Church. Miss Betty Meehan, A.T.C.M., and Howard LeRoy, A.T.C.M., A.C.C.O., two of the younger members of the center, had at their disposal a recently-installed three-manual Casavant organ on which they gave a very artistic interpretation of the following program: Sonatina from "God's Time Is Best," Bach; Sonata from "I Stand with One Foot in the Grave," Bach; Three of a Set of Six Short Preludes and Postludes, Stanford; Pastorale and Fantasia, Sonata No. 12, Rheinberger; Canon in B minor, Schumann, and "Monologue" in D flat and Preludio in C minor, Rheinberger (played by Miss Meehan); Sonata No. 1, Borowski; "Lady Margaret Hall Hymn-tune," No. 4, Ernest Walker; Scherzo, Gigout, and Chorale Improvisation, "Now Thank We All Our God," Karg-Elert (Mr. LeRoy).

After the recital the members gathered for a social time and luncheon under the direction of Mrs. Paul Daniels was served.

HAROLD LE NOURY, Secretary.

London, Ont., Center.

A business meeting of the London, Ont., Center was held March 5 and arrangements were made for a recital by local members of the College in April. The center authorized the purchase of war savings certificates from the local center treasury to the amount of \$80.

The recital was held April 3 at the Church of St. John the Evangelist and the following program was presented: Sonata 3, Mendelssohn; "O Man, Bemoan Thy Fearful Sin," Bach, and "A Gothic Cathedral," Pratella-Weaver (A. Ernest Harris, A.T.C.M.); "Romance," Concerto in D minor, Wieniawski, and "Romance sans Paroles," Faure (Mrs. Meda Gunn, violinist; George Lethbridge, accompanist); Scherzo Capriccioso, Guilmant, and "Kamennoi Ostrow," Rubinstein (Mrs. Jean Reed, A.C.C.O., pianist; Theodore Gray, organist); "The Evening

FLORENCE MAC KAY JOYCE, TORONTO ORGANIST



FLORENCE MAC KAY JOYCE is one of Canada's outstanding woman organists. She is the incumbent at First Church of Christ, Scientist, Toronto, and has held that post since she began her career at the console as a young girl. She has appeared on many concert programs throughout the Dominion. On various occasions she has been chosen to play at the Canadian College of Organists conventions, where her work has won high praise.

On Jan. 18 Mrs. Joyce appeared as guest soloist in the Casavant Society series at the Eaton Auditorium, Toronto. She is the first Canadian woman to give an entire recital in this series. Her work

Glow," Schubert; "To Music," Schubert; "Ah! My Saviour," Bach, and "Grief," Wagner (Mrs. Helen Orth, soloist; Edward Daly, A.T.C.M., accompanist); Prelude and Fugue in B minor, Willan; Springtime Sketch, Brewer, and Toccata in D, Kinder (George Garbutt).

A. E. HARRIS, Secretary.

St. Catharines Center.

The following program was played at a recital March 2 in St. Paul's United Church, St. Catharines, by Murray Smith and Cecil Walker: Sinfonia to "I Stand with One Foot in the Grave," Bach; Sarabande (Sixth English Suite), Bach; Chorale, "So Fervently I Long for Thee," Bach; Grave and Adagio from Sonata No. 2, Mendelssohn; "Epitaph," Vierne, and Andante and Menuetto from Sonata No. 4, Guilmant (Mr. Smith); Suite from "Dioclesian," Purcell-Thiman; Prelude on "Rhosymedre," Vaughan Williams; "Salyz" and "Latana" ("Plymouth Suite"), Percy Whitlock, and Chorale Prelude on "St. Anne's," C. H. H. Parry (Mr. Walker).

On March 23 a recital in St. George's Church was played by Gerald Marks. His program included: Toccata and Fugue in D minor, Bach; Chorale, "Jesu, Joy of Man's Desiring," Bach; Sonata No. 1, Borowski; "Reve Angelique," Rubinstein; "Finlandia," Sibelius. Mrs. E. H. Lancaster, soprano, sang "The Lord Is My Light," Oley Speaks.

On Wednesday evening, March 26, the St. Catharines Center held its monthly meeting with Dr. S. G. Bett of Ridley Boys' College, St. Catharines, as the guest. Dr. Bett's talk was on "Housecleaning," with special reference to church music. He deplored the fact that so many church services are accompanied by secular music and said that this was a good time for organists and choirs to clean house. He also emphasized the duty of the organist and choir in assisting the members of the congregation in

won the enthusiastic acclaim of critics and audience alike by its "authority, reverence, grace and virtuosity of technique." Her program included: Agitato, Sonata No. 11, in D minor, Rheinberger; "Legend," Karg-Elert; Chorale Improvisation, "Praise the Lord, the Mighty King," Karg-Elert; Prelude and Fugue in E flat ("St. Anne's"), Bach; "Carillon," Sowerby; "Noel" (No. 10, in G major), d'Aquin; "The Holy Boy," Ireland; Finale, Symphony No. 1, Vierne.

Mrs. Joyce is the wife of the distinguished Canadian pianist, Simeon Joyce, director of the Joyce Trio, an internationally known chamber music ensemble of Toronto.

their worship, rather than in forcing them to sit back in their pews to listen to a concert performance. The meeting closed with a social hour and refreshments served by the ladies of the center.

MURRAY SMITH, Secretary.

Kitchener, Ont., Center.

The annual presentation of Stainer's "Crucifixion" was given at Zion Evangelical Church April 6 by the Kitchener Center. The combined choirs of Zion Evangelical and St. Andrew's Churches, under the direction of Bernard Hiron, organist and director at St. Andrew's, gave an impressive performance of this work. The solo parts were sung by Ray Dedels, tenor, and Donald Vetter, bass. Frank Whitworth sang incidental solo parts. Glenn Kruspe, organist and choir

director at Zion Church, is given credit for the successful performance of this work by providing an artistic accompaniment at the organ.

Four Guelph members of the Kitchener Center presented a program April 14 in the Norfolk Street United Church. The program was composed of three organ groups, between which were choral numbers directed by William E. France, F.C.C.O. The organ numbers were played by Harold A. Riddolls, A.T.C.M., Gordon D. Scott, A.C.C.O., and Clifford McLelland.

The Dublin Street United Church senior and junior choirs, directed by Mr. France, sang effectively. The junior choir of girls sang "The Sun Shall Be No More Thy Light," Maurice Greene. This was followed with a balanced rendering of Vulpius' "The Strife Is O'er" by the combined choirs. In the second half of the program the junior girls' choir sang in two parts with distinction the Easter hymn "Alleluia." One of the interesting features of the program was the presentation of Eugene Hill's "The Whole Bright World Rejoices" by the senior choir. Mr. France accompanied both numbers on the organ.

The organ part of the program included another Eugene Hill composition, "Pageant," which Mr. Scott incorporated into his group, the other two of which were Vierne compositions. Mr. Scott gave a very sympathetic and splendid rendition of "Pageant," which he made the outstanding number of his group. Mr. Riddolls chose two Whitlock numbers and Vierne's Prelude, the latter of which was outstanding both in finish and interpretation. Mr. McLelland brought the program to a close with an interesting group of compositions of Yon, d'Andrieu and Willan.

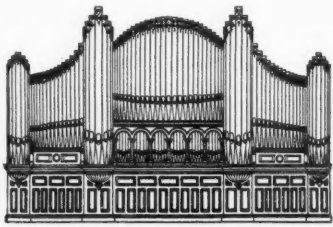
Death of Dr. A. Alfred Holmes.

A. Alfred Holmes, Mus.D., died April 3 in Chicago. He was teacher of theory, composition and piano at the Mendelssohn Conservatory of Music for the last thirty-five years. He was organist and director at Immanuel Lutheran Church (Swedish) for many years and held that position also at Gethsemane Lutheran Church and Luther Memorial Church, Chicago. Mr. Holmes conducted massed choirs for the Cook County Sunday-school festivals a number of times.

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Bethuel Gross' Work "A Holy Week Litany" Has Church Premiere

By HAROLD C. COBB

"A Holy Week Litany," by Bethuel Gross, received its first performance on Palm Sunday afternoon under the direction of the composer at St. James' Methodist Church, Chicago.

"A Holy Week Litany" is the fourth major choral work composed by Mr. Gross and brought to performance at St. James', where he is organist and director of the choir school. His steady growth in individuality of style is to be commended. Text and music are modern throughout. At no time does the music come to rest on an unadorned tonic triad, but the idiom is such that dissonance is entirely in harmony with the general scheme and hence is the natural mode of expression. Taking the oratorio as a whole, the effect is that of profundity and reverence. There are but few modern choral "effects" and these were handled with restraint in the performance. Principal themes, of which there were several easily identifiable at first hearing, are given extensive development.

The oratorio is written for mixed chorus, soprano and tenor soloists, trio of women's voices and children's chorus, with organ accompaniment. Thomas Curtis Clark wrote the libretto and Harold D. Townsend selected the Biblical narrations, which, set for tenor solo, illuminate several episodes of the libretto. The work is divided into seven parts: Prelude (organ); Prologue (mixed chorus); "Gethsemane" (tenor recitative and soprano solo); "Calvary" (tenor recitative and women's trio); "Epilogue" (soprano solo and children's choir); Finale (mixed chorus).

The performance of "A Holy Week Litany" represented one of the extra-curricular activities of St. James' Choir School and was the fifth concert in the 1940-41 series sponsored by that organization. Groups participating were the senior, treble and junior choirs, and the altar boys, who acted as ushers. Names of soloists were not listed on the program, in keeping with the policy of the school that each individual member of the chorus shall make a contribution to the entire performance equal to those who have been selected to assume solo roles. Encouraged, perhaps, by this recognition, the choirs sang the rather difficult score well and with fidelity to pitch even though frequently in competition with a harmonically independent accompaniment.

A large congregation was in attendance, including a number of musical notables.

"The Seven Last Words of Christ," by Dubois, was sung at the Old Cambridge Baptist Church, Cambridge, Mass., by the choir of thirty-five voices Palm Sunday night. This was one of several musical events during the season under the direction of Francis E. Hagar, organist and musical director.

DONALD PEARSON AT KILBOURN HALL, EASTMAN SCHOOL



DONALD PEARSON, organist of the First Church of Christ, Scientist, in Rochester, N. Y., recently gave a recital in Kilbourn Hall, Eastman School of Music, in partial fulfillment of requirements for the degree of master of music in music literature. Mr. Pearson, who received the degree of bachelor of music in June, 1939, and the performer's degree in 1940, has a teaching fellowship in the graduate department and is a student of Harold Gleason.

Mr. Pearson displayed the technical equipment and sound musicianship which distinguish him as a real artist. His program was composed of music by Johann Sebastian Bach and consisted of: Fantasy and Fugue in G minor, a group of six

chorale preludes from the "Eighteen Great Chorales" and the Passacaglia and Fugue in C minor. Stewart B. Sabin in the Rochester *Democrat and Chronicle* wrote: "Mr. Pearson played with authoritative animation, but without exaggerations, and built climaxes with steady effectiveness."

Mr. Pearson gave a recital at Sage Chapel, Cornell University, March 21, on the new Aeolian-Skinner organ. The program was the same as that at the Rochester recital and was in commemoration of Bach's 256th birthday. Earlier in the year Mr. Pearson was heard in recitals in Washington, D. C., and Tallahassee, Fla.

MELVILLE E. SMITH NAMED DIRECTOR OF LONGY SCHOOL

Announcement is made by the Longy School of Music at Cambridge, Mass., of the appointment of Melville E. Smith of Cleveland as director, to succeed Miss Minna Franziska Holl, who has resigned. Miss Holl, who has been director since 1926, will retire June 30. Mr. Smith, organist, teacher, composer and author, since 1931 associate professor of music and head of the theory department at Flora Mather College, Western Reserve University, will assume his duties July 1.

While instructor in theory at the Eastman School of Music from 1925 to 1930 Mr. Smith organized a course in the fundamentals of musicianship which is an adaptation of the solfege system to the needs of the American student. He is co-author with Max T. Krone of a textbook on "Fundamentals of Musicianship." Mr. Smith's system of ear training has been adopted at the Northwestern University summer school, where he has lectured for the last six seasons, and many teachers who studied with him have used it in their schools. His first teaching experience was at the David Mannes School in New York in 1924.

Mr. Smith is the organist of the First Unitarian Church, Cleveland, where he has played for many years, and was organist of the Cleveland Orchestra from 1935 to 1939. For a number of years he has been director of the University Singers of Western Reserve. His compositions have been largely for orchestra and voice. His latest work is the "Tarheel Fantasy," written for the Cleveland Philharmonic Orchestra and performed last December at the Music Teachers' National Association convention in Cleveland.

In going to Cambridge Mr. Smith will be returning after two decades to his native state. Born in Springfield, Mass., he began his organ study there under Thomas Moxon of Christ Church Cathedral. He majored in music at Harvard and was graduated in 1920, *magna cum laude*, winning also a Phi Beta Kappa key. He studied in Paris four years as an Elkan Naumburg traveling fellow in 1920-21 and as a John Knowles Paine fellow from 1921 to 1923. At the Ecole Normale de Musique he worked four years with Nadia Boulanger in organ, piano and composition. He will again be associated with Mlle. Boulanger at the Longy School, where she is a faculty member. As holder of a research grant from the Carnegie Foundation in 1938-39 he studied in England and on the conti-

nent, specializing in plainsong and old organ music.

Miss Hall, third director of the Longy School, has been associated with the school since 1920, when she studied under Georges Longy, the founder, who was first oboist of the Boston Symphony Orchestra. Under her administration the enrollment more than tripled and in 1930 the school moved from Boston to larger quarters in Cambridge. In addition to Mlle. Boulanger, the faculty includes such noted artists and teachers as Berta Jahn-Beer, Erwin Bodky, Horace Britt, Olga Averino and E. Power Biggs.

Detroit Woman's Club Meets.

The Woman Organists' Club of Detroit held its monthly meeting April 22 at the Church of Our Saviour. Members met at dinner, followed by music and a play given by the Star-Spangled Banner Club's rhythm band, an "information, please" session, an address by the rector, the Rev. John Adams Alford, and organ numbers by the organist of the church on one of Detroit's oldest organs. The hostess of the evening was Helen W. Edwards.

Steuterman Gives Bach Work.

Adolph Steuterman has arranged Bach's "Passion according to St. Matthew" for a divided choir and it was presented at Calvary Episcopal Church, Memphis, Tenn., on the evening of Palm Sunday. The chorus of fifty-four voices was regrouped to provide a ripieno choir of twenty voices. The accompaniment was provided by an orchestra of ten pieces, with Mr. Steuterman at the organ. There was a large congregation which made its appreciation of the performance evident.

Fred Faassen Gives Cantata.

For its sixth annual Palm Sunday vesper service the choir of Grace Community Church, Lake Bluff, Ill., assisted by singers from other north shore churches, sang the cantata "Penitence, Pardon and Peace," by Maunder. The choir was under the direction of Fred Faassen, organist and choirmaster of the church. The soloists were William Ehnert of North Chicago and Merle Tibbetts of Lake Forest and the accompanist was Mrs. Richard Lucke of Waukegan.

HOMER WHITFORD

Mus. B., F.A.G.O.
Organist and Choirmaster, First Congregational Church, Cambridge, Mass.
Director of Music,
McLean Hospital, Waverly
Conductor, Woman's Club Chorus,
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Programs of Organ Recitals of the Month

Alfred Brinkler, F. A. G. O., Portland, Maine.—Mr. Brinkler's Sunday afternoon "hour of music" offerings at the Cathedral of St. Luke came to a close March 30, when the choir of the cathedral sang Stainer's "Crucifixion." Mr. Brinkler's organ programs have included the following:

March 23—Prelude and Fugue in D major, Bach; "Bell Symphony," Purcell; Melody, Charpentier-Brinkler; "Mountain Sketches," Clokey. The choir of Westbrook Junior College, conducted by Rupert Neilly, sang at this service.

March 16—Concert Overture, Hollins; "Vision," Rheinberger; Largo, Handel; "The Cuckoo," d'Aquin; "By a Shady Pool," Stoughton; Adagio, Rogers; "Scherzo in Modo Pastorale," Rogers; Chorale Prelude on "St. Anne," Noble.

March 9—"Grand Choeur," Hollins; Intermezzo from "Jewels of the Madonna," Wolf-Ferrari; Prelude, Rheinberger; "Romance," Lemare; "L'Organo Primitivo," Yon; Toccata, Kinder.

March 2—Allegro con Spirito, Borowski; Improvisation, Foote; Chorale Improvisation on "Oh, for a Closer Walk with God," Verrees; two violins and organ; "Sonata da Camera," Op. 8, No. 4, Corelli (Frances and Phyllis Woodbury, violinists); "Little Bells of Our Lady of Lourdes," Gaul; "Paques Fleuries," Mailly; Toccata, Mailly.

Frank A. McCarrell, Harrisburg, Pa.—Mr. McCarrell, organist and director at the Pine Street Presbyterian Church of Harrisburg, gave a recital Feb. 16 to mark the rededication of the organ in the First Presbyterian Church of Steelton, Pa., rebuilt and modernized by the Canarsa Company. Mr. McCarrell demonstrated the resources of the instrument with these selections: Finale, Symphony 1, Maquaire; "Evening Bells and Cradle Song," Macfarlane; Allegro Vivace, Symphony 5, Widor; Berceuse, Dickinson; "Romance sans Paroles," Bonnet; Finale, "Concerto Gregoriano," Yon.

Charles A. H. Pearson, Pittsburgh, Pa.—Mr. Pearson, organist and director at Rodef Shalom Temple and a member of the faculty of Carnegie Institute of Technology, gave the dedicatory recital on a two-manual built by M. P. Möller, Inc., for the Baptist Church of Clarksburg, W. Va., March 20. The program consisted of the following compositions: Concert Variations, Bonnet; Largo from "Xerxes," Handel; Allegretto in E flat, Wolstenholme; "The Bells of St. Anne de Beaupre," Russell; Gothic Suite, Boellmann; "Song without Words," Bonnet; Evensong, Martin; Toccata and Fugue in D minor, Bach; Fountain Reverie, Fletcher; Scherzo in G minor, Bossi; "Evening Bells and Cradle Song," Macfarlane; Toccata from Fifth Symphony, Widor.

Clarence Dickinson, Mus.D., New York.—Dr. Dickinson played his twelfth annual Palm Sunday recital at the First Methodist Church in Bridgeport, Conn., April 6. The program included: "Comes Autumn Time," Sowerby; Arioso from Sonata 333, Quantz; "Angelus," Massenet; "Electa ut Sol," Dallier; Solemn Melody, Walford Davies; "Christ Walking on the Waves," "Hear Ye, Israel" and "The Last Supper," Weinberger; "Freut Euch" and "St. Anne" Fugue, Bach; "The Eagle" and "The Humming-Bird," MacDowell; Reverie, Dickinson; Norwegian War Rhapsody, Sinding.

Warren D. Allen, Palo Alto, Cal.—Dr. Allen, organist of Stanford University, was special guest organist at the University of California at Los Angeles during charter week. On March 28 he played the following recital program: Symphony No. 1, in G minor (first movement), Edward S. Barnes; Largo from Piano Sonata, Op. 7, Beethoven; Gavotte in F, Martini; Prelude in B flat minor, "Rejoice, Ye Christians" and Passacaglia and Thema Fugatum in C minor, Bach; Berceuse and Finale from "The Firebird," Stravinsky.

Walter H. McDannel, Niagara Falls, N. Y.—Mr. McDannel, sub-regent of the Niagara Falls branch of the Buffalo Chapter, American Guild of Organists, gave a recital March 2 at St. Paul's English Lutheran Church, Niagara Falls, Ont., in aid of the local Red Cross in its war effort. Mr. McDannel's program consisted of: "A Mighty Fortress Is Our God," Luther; Aria, Buxtehude; Adagio Religioso, Bach; "Gavotte in Ancient Style,"

Neustedt; Andante, from Third Sonata, Mendelssohn; "Finlandia," Sibelius; Meditation, Dett; Festival Overture, Grey.

Elizabeth MacPherson Kister, Philadelphia, Pa.—Mrs. Kister presented the following program on the evening of April 1 at the Princeton Presbyterian Church: Sonatina from Cantata "God's Time Is Best" and Fantasia in G major, Bach; Aria with Variations, Martini; Adagio, Piacco; "Le Coucou," d'Aquin; Allegro, Pescetti; "Meditation a Ste Clotilde," James; "La Nativité," Langlais; "Adeste Fideles" and "Legend of the Mountain," Karg-Elert; "Clair de Lune," Debussy; "Cortege et Litanie," Dupré.

Dudley Warner Fitch, Los Angeles, Cal.—The program for Mr. Fitch's monthly recital at St. Paul's Cathedral, played April 21, was composed of selections for the Easter season and he was assisted by Jerry Lipnisky, boy soprano. The organ numbers were: Paraphrase on the Tune "St. Kevin," R. H. Miles; Pastorale, Salta; "Carillon" on "O Sons and Daughters," Richard Keys Biggs; "In Paradisum," Dubois; Easter Chorale, "E'er the Dawn Had Filled the Skies," Bach; "The Queen of Fests," Webbe; "Easter Morning on Mount Rubidoux," Gaul; Scherzando ("Springtime Mood"), William R. Voris; Partita (Suite) on "Jesus Christ Is Risen Today," F. Rayner Brown; Old Easter Melody, with Variations ("O Sons and Daughters"), West.

Martin W. Bush, F.A.G.O., Omaha, Neb.—Mr. Bush's recital at the Joslyn Memorial Sunday afternoon, March 23, was marked by the performance of the following selections: "Nachspiel," Noble; "Meditation a Sainte Clotilde," James; Arioso, Handel; Chorale Paraphrase on "Now Thank We All Our God," Whitford; "Benedictus," Reger; Scherzo, Federlein; Pastorale and Finale from Sonata No. 1, in D minor, Guilmant.

Richard T. Gore, Ithaca, N. Y.—Mr. Gore, organist of Cornell University, played these compositions for his recital in Sage Chapel March 14: Fantasy in F minor (written for a musical clock), Mozart; Dirge (Passacaglia), Douglas Moore; Scherzetto and Berceuse, from "Pieces in Free Style," Vierne; "The Tumult in the Praetorium," from "Passion Symphony," de Maleingreau; Chorale in B minor, Franck.

J. Frank Frysinger, York, Pa.—Mr. Frysinger gave a recital Sunday afternoon, April 6, at the First Presbyterian Church and played this program: Sonata in the Style of Handel, Wolstenholme; Londonderry Air, Irish Folk-tune; Chorales, "Have Mercy upon Me, O Lord God," "O Sacred Head Now Wounded" and "Come, Sweet Death," Bach; "Angelus du Soir," Bonnet; "Love Death," from "Tristan and Isolde," Wagner; Sketch and "Twilight in Galilee," J. Frank Frysinger.

Marie M. Hine, A.A.G.O., Tulsa, Okla.—Mrs. Hine played the following in Lenten recitals in Trinity Episcopal Church every Tuesday at noon:

March 4—Passacaglia, Bach; "Fiat Lux," Dubois; Chorale Preludes, "Where Cross the Crowded Ways of Life" and "On a Chorale by Beethoven," Edmundson.

March 11—Fugue in E flat ("St. Anne"), Bach; "Where Wild Judea Stretches Far," Stoughton; "Carillon," Sowerby; "Faith of Our Fathers," McKinley.

March 18—Chorale Prelude, "When Jesus to the Jordan Came," Bach; Sonatina from Cantata "God's Time Is Best," Bach; Sinfonia from Cantata "I Stand with One Foot in the Grave," Bach; Cathedral Prelude, Clokey; Chorale Prelude on "St. Thomas," Marie M. Hine.

March 25—Sixth Symphony (Allegro and Cantabile), Widor; "A Carpenter Is Born" and "Fairest Lord Jesus," Edmundson.

April 1—Prelude in B minor, Bach; Second Sonata (Grave and Adagio), Mendelssohn; "Victimae Paschali Laudes," Kreckel; "Loneliness," Cyril Scott; "A Green Hill," Marie M. Hine.

April 8—"Credo," "Blessed Jesu, at Thy Word," "O Sacred Head Now Wounded," "Hark! A Voice Saith All Are Mortal" and "O Man, Bemoan Thy Grievous Sin," Bach.

John Rowe Workman, Princeton, N. J.—Mr. Workman, assistant organist of the Princeton University Chapel, played the following program in a recital at the chapel on the afternoon of April 8: Concerto in F major, No. 10, Handel; "Soeur

Monique," Couperin; "Water Music" Suite, Handel; "Priore a Notre Dame" ("Suite Gothique"), Boellmann; Fugue in G minor (the Lesser), Bach.

La Verne Peterson, Stevens Point, Wis.—Mr. Peterson was assisted by Fay Bricken, violinist, in a recital at the Church of the Intercession, of which he is organist, on the afternoon of Palm Sunday. The organ numbers were these: "Jesu, Joy of Man's Desiring," "Forty Days and Forty Nights" (Chorale Prelude), "The Walk to Jerusalem" and Fantasia and Fugue in C minor, Bach; Sketch in F minor, Schumann; Suite, "Through Palestine," R. Deane Shure; Finale, from Six Pieces, Franck.

Leslie P. Spelman, Redlands, Cal.—Mr. Spelman presented a program of music by southern California composers at his vespers at the University of Redlands April 20. The list of pieces played consisted of the following: Allegro con brio (Sonata in E minor), Rogers; "Vesper Prayer," Diggle; "Thakay-Yama" (Japanese Chime Clock), Horace Alden Miller; Four Versets, Clarence Mader; Chorale Prelude, "O God and Lord," Paul Pisk; Toccata on a Gregorian Theme, Edward Shippen Barnes.

At vespers April 27 Mr. Spelman played: Trumpet Tune and Air, Purcell; Pavane, Byrd; Duo, Clerambault; Toccata, Pachelbel; Byzantine Sketches ("Chapelle des Morts," "Noel" and "Tu es Petra"), Mulet; "O Zion," Horace Alden Miller; "Sonata da Chiesa," Andriessen.

Claribel G. Thomson, Philadelphia, Pa.—Miss Thomson, as guest recitalist, gave a program at St. James' Church on the evening of April 22 with members of the Pennsylvania Chapter as special guests. Her program was as follows: Adagio in E major, Bridge; Pastorale, Roger-Ducasse; Passacaglia, Cyril Scott; "Chanson," Edward Shippen Barnes; Christmas Fantasia (MS.), Frances McCollin; "On Hearing the First Cuckoo in Spring," Delius; "Antiphon," Vaughan Williams; Introduction, Passacaglia and Fugue, Willan.

Eskil Randolph, Freeport, Ill.—Mr. Randolph, organist of the First Presbyterian Church of Freeport, took part in a Palm Sunday vesper service of the Belvidere Woman's Club at the First Presbyterian Church of Belvidere, Ill., and played these selections: Chorale Prelude, "Sing, My Tongue," Edmundson; Pastorale, Franck; "Grand Jeu," Du Mage; "Dreams," McAmis; Irish Air from County Derry, arranged by Lemare; "The Squirrel," Weaver; Toccata from "Suite Gothique," Boellmann.

Frederic Williams, F.A.G.O., Cleveland, Ohio.—At the Fourth Church of Christ, Scientist, the following numbers were played before the Sunday services in March by Mr. Williams: "Hosanna," Dubois; Reverie, Dethier; Prelude and Fugue in C minor, "God's Time Is Best," "Mine Inmost Heart Doth Yearn," "O Thou, of God the Father," "Jesus, Priceless Treasure" and Prelude in G minor, Bach; Fantasia on "Ein feste Burg," Faulkes; Meditation, Bartlett.

Lenore Metzger, Los Angeles, Cal.—Miss Metzger played the following organ numbers in short recitals preceding the Novena services on Fridays in Lent at St. Cecilia's Church, of which she is organist and director of music:

March 7—Chorale, Andante Sostenuto and Allegro Molto (Sonata 6), Mendelssohn.

March 14—Adagio, Tenth Concerto, Handel; Aria, Handel; Chorale, "Sei gegrüßet," Bach.

March 21—Prelude, Sonata in B minor, Rheinberger.

March 28—Fantasia in C minor, Bach; "Pax Vobiscum," Edmundson.

April 4—Adagio, Franck; Reverie, Macfarlane; Chorale, "Christ Lay in Bonds of Death," Bach.

Eugene Doult, Princeton, N. J.—The Westminster Choir College presented Mr. Doult April 14 in a master recital at its chapel and he played this program: Fugue, with Capriccio on the Same Subject, Francois Roberday; Two Chorale Preludes ("Wachet Auf, ruft uns die Stimme" and "Meine Seele erhebt den Herren"), Bach; Toccata, Adagio and Fugue in C, Bach; "Images," de Maleingreau; Three Chorale Improvisations, Karg-Elert.

C. Griffith Bratt, A.A.G.O., Baltimore, Md.—Two special Lenten programs were presented this season at Grace Evangelical Lutheran Church, Baltimore, the first

being an organ recital by Mr. Bratt, organist and director at the church. His selections were: Trumpet Voluntary, Purcell; "Es ist das Heil uns kommen her," "Wachet auf, ruft uns die Stimme," "Liebster Jesu, wir sind hier," "In Dir ist Freude" and Fugue in D major, Bach; Andante Cantabile, Fourth Symphony, Widor; Variations, Fifth Symphony, Widor; "Minuet Gothique" and "Priore a Notre Dame" ("Suite Gothique"), Boellmann; Chorale in A minor, Franck.

The second musical service was the presentation of Stainer's "Crucifixion" by the senior and young people's choirs, a combined chorus of fifty voices, under the direction of Mr. Bratt.

James Taylor, Needham, Mass.—Mr. Taylor, organist and choirmaster of the First Baptist Church of Needham, was guest organist at the First Congregational Church of Hyde Park, Mass., at a recital in April and played this program: Chorale Prelude, "Our Redeemer and Our Lord," Bach; Larghetto, Handel; "Aria da Chiesa," Composer Unknown; "Benedictus," Couperin; Adagio, Whitlock; Chorale Preludes, "When Thou Art Near" and "O Sacred Head," Bach.

The following organ numbers were played at the First Baptist Church, Needham, by Mr. Taylor for Palm Sunday and Easter: Adagio, Sonata 1, and Fugue in D minor, Mendelssohn; "O Sacred Head," "Come, Sweet Death," and "Jesu, Joy of Man's Desiring," Bach; "O Filii et Filiae," Farnam; "The Strife is O'er," Palestrina; Brown; "Lied" and Finale, First Symphony, Vierne.

Homer Emerson Williams, A. A. G. O., Rye, N. Y.—Mr. Williams arranged special organ music for Lent, Holy Week and Easter, including the following offerings:

Special Lenten services—Meditation, Arthur de Meulemeester; "Ave Maris Stella," Grieg; "The Gift of Love," from "Paulus," Malling; "Introitus," Sgamabati; Elevation ("Messe Basse," Op. 30), Vierne; "Grand Choeur" in F sharp minor, Franck.

Maundy Thursday communion service—"Ave Verum," Mozart; Improvisation on "Tis Midnight and on Olive's Brow," Russell Hancock Miles; "Alleluia-Pastorale," Kreckel; Paraphrase on "Lauda Sion Salvatorem," Elbert Franssen.

Good Friday service—"Prayer," Santiago Tafall; Improvisation on "When I Survey the Wondrous Cross," Miles; Grail Scene, from "Parsifal," Wagner.

Easter dawn service—Paraphrase on "Victimae Paschali Laudes," Kreckel; Melody, William Lawes (1659).

Easter Sunday—Melody from a Magnificat of Palestrina, Kreckel; Canon on the Hymn-tune "St. Kevin," Miles; Paraphrase on "O Filii et Filiae," Walczynski; Reverie, Macfarlane; Allegro Maestoso (Third Sonata), Guilmant. At this service Mr. Williams' "Triptych" for organ and chorus, "A Vision of Easter," was performed.

Caroline W. Haeussler, New York.—In a recital Sunday afternoon, May 25, at 4 o'clock in the Church of the Neighbor, Brooklyn Heights, Miss Haeussler will play the following program: Prelude-Improvisation on "Veni Emmanuel," Eger-ton; "Redset," Edmundson; Air and Gavotte, Wesley; Evening Song, Bairstone; Toccata, Adagio and Fugue in C major, Bach; Chorale, "Nun komm, der Heiden Heiland," Bach; "Comes Autumn Time," Sowerby; "Yucca Blossoms," Nearing; Allegro from Sixth Symphony, Widor.

Miles I. A. Martin, F.A.G.O., Waterbury, Conn.—Friday noon recitals in Lent were played by Mr. Martin in St. John's Church and his programs included the following:

Feb. 28—Chaconne in B minor, Martin; Chorale, "Blessed Jesu, at Thy Word," Bach; Vivace ("Le Coucou"), d'Aquin; Adagio, Sonata 1, Mendelssohn; "Cortege et Litanie," Dupré.

March 28—Trumpet Voluntary, Purcell; Solemn Prelude from "Gloria Domini," Noble; Andante, Fifth Sonata, Mendelssohn; Gavotte, Martini; Chorale Postlude on "Divinum Mysterium," Miles Martin; Toccata from Symphony for Organ, Edward S. Barnes.

April 4—First Movement, First Symphony, Vierne; Finale, Sixth Sonata, Mendelssohn; "Jesus Dies upon the Cross," Dupré; Chorale, "Our Father, Who Art in Heaven" (organ, violin and voice), Karg-Elert; Pastorale and Finale (MSS.), from Organ Suite, Miles Martin.

Programs of Organ Recitals of the Month

James S. Constantine, A.A.G.O., Charlottesville, Va.—In a recital at St. Paul's Memorial Church, University of Virginia, on the afternoon of March 30 Mr. Constantine played eleven chorale preludes by Brahms and the following other works: Variations on the Basso Continuo of the First Number of the Cantata "Wailing, Crying, Mourning, Sighing" and of the "Crucifixus" of the B minor Mass of Bach, Liszt; Canon in B minor, Schumann; Toccata in F major, Bach.

In a recital at the First Methodist Church of York, Pa., March 11 Mr. Constantine played: Introduction, Passacaglia and Fugue, Willan; Vivace from Trio-Sonata No. 2, Bach; "Dance of the Happy Spirits," from "Orpheus," Gluck; Caprice, "The Brook," Dethier; Fantasy on Easter Kyries, Gaul; "Primavera" and "Twilight at Fiesole," from Suite "Harmonies of Florence," Bingham; Prelude-Pastorale on "Fairest Lord Jesus," Edmundson; Chorale Prelude on "Martyrdom," Parry; "Variations de Concert," with pedal cadenza, Bonnet.

Richard Purvis, Philadelphia, Pa.—Saturday afternoon Lenten recitals by Mr. Purvis at St. James' Church March 22 and 29 were marked by the performance of the following programs:

March 22—Concert Overture, Rogers; Three Chorale Preludes, "Sheep May Safely Graze," Bach; "The Day Thou Gavest," Carl McKinley, and "All Glory, Laud and Honor" (MS.), Frances McCollin; Sonata, "Psalm Ninety-four," Reubke; "Pastorale, Recitativo et Corale," Karg-Elert; Rondo, "Le Coucou," d'Aquin; Finale in B flat, Franck; Sonata in C major, for two violins, cello and organ, Mozart (Marguerite Kuhne and Veda Reynolds, violins, and Esther Grune, cello).

March 29—Toccata (MS.), Harry Banks; "Meditation a Sainte Clotilde," James; Canon in B minor, Schumann; Introduction and Fugue on the Chorale "Ad Nos, ad Salutarem," Liszt; Chorale Prelude, "A Rose Bursts into Bloom," Brahms; Allegretto Grazioso, Robert Russell Bennett; "The Tumult in the Praetorium," de Maleingreau; Fugue, Kanzone and Epilogue, for choir of boys' voices, solo violin and organ, Karg-Elert (Marguerite Kuhne, violin; ensemble from St. James' choir).

Eleanor Mowry, Wellesley Hills, Mass.—Miss Mowry has played a series of Sunday afternoon recitals at the Unitarian Church, with the assistance of soloists and the church choir. Her offerings have included the following:

March 16—Sonata No. 1 (two movements), Hindemith; "Ave Maris Stella," Titelouze; Prelude and Fugue in E minor, Bach.

March 23—Aria and Allegro, Tenth Concerto, Handel; "Recit de Tierce en Taille," de Grigny; Chorale in B minor, Franck; "Ach Herr, mich armen Sünder," Kuhnau; "O Guiltless Lamb of God," Bach.

March 30—"Aus tiefer Noth," Ramin; "Herzlich lieb hab' ich Dich," David; Third Sonata (first movement), Hindemith; "O Man, Bewail Thy Grievous Sin" and Fantasia and Fugue in G minor, Bach.

April 13—"We All Believe in One God," Bach; "What God Does Is Well Done," Kellner; Prelude, Clerambault; "Les Cloches," Le Begue; "A Mighty Fortress," Hanft; "Toccata per l'Elevazione," Frescobaldi; "Christ Is Risen," Ahrens; "Christ Lay in the Bonds of Death," Schroeder.

Thelma Mount, A.A.G.O., Asbury Park, N. J.—In a Lenten recital at St. Paul's Methodist Church the evening of March 26 Miss Mount had the assistance of Paula Phoenix, soprano. The organ numbers were the following: Tenth Organ Concerto, in D minor, Handel; Aria, Buxtehude-Nevins; Pastorale, Franck; Fantasy on the Welsh Tune "Ton-y-Botel," Noble; Passion Chorale, Bach.

Arthur C. Becker, Mus. D., Chicago—Every Wednesday evening in Lent Dr. Becker gave a preludial recital at St. Vincent's Catholic Church. The compositions played were these:

March 5—"Rose Windows," Mulet; "Romance sans Paroles," Bonnet; "Praeludium" and "Interludium," Warlock.

March 12—Prelude to a Sacred Drama, Becker; Sarabanda and Giga, Zipoli; Premier Chorale, Andriessen.

March 19—Fantasie and Fugue in G

minor, Bach; "Stella Matutina," Dallier; Scherzo, Nash.

March 26—"Our Father, Who Art in Heaven," Bach; "Rejoice, Good Christians," Bach; "Meditation-Carillon," Lester; "Electa ut Sol," Dallier.

April 2—Chorale in A minor, Franck; Arabesque, Debussy; Finale from Fourth Symphony, Mendelssohn.

Frank M. Church, M. M., A. A. G. O., Athens, Ala.—Mr. Church, director of the music department at Athens College, presented his pupil, Doris Baugh, only 10 years old, in a piano recital at the college April 20 and himself played six organ numbers on the program. Mr. Church's selections were: Prelude and Fugue in B, Bach; "Consolation," No. 3, Liszt; "Night in Port," Torjussen; "Variations de Concert," Bonnet; Cradle Song, Leginska; Lullaby, Fernandez.

Mr. Church presented another piano pupil, Miss Dorothy Crockarell, March 30 and supplemented her program with these organ numbers: "Prayer," from "Firebird" Suite, Stravinsky; "Valse of Tuoni," Sibelius; "Out of the Depths," Bantock; "The Crafty World," from "St. Matthew Passion," Bach; Improvisation on "O Susannah," Foster-Laszlo.

Benjamin Laughton, Detroit, Mich.—Mr. Laughton played the following works in a vesper recital at the Church of the Epiphany Sunday, March 30: Fifth Sonata, in D major, Mendelssohn; Andantino, Franck; Toccata and Fugue in D minor, Bach; Gavotte, Wesley; "Romance sans Paroles," Bonnet; Fourth Symphony (Toccata, Andante Cantabile and Finale), Widor.

Eugene Hill, A.R.C.O., Toronto, Ont.—Mr. Hill was assisted by his choir at the Church of St. Alban the Martyr in two Sunday afternoon Lenten recitals, the programs of which were made up as follows:

March 16—"Praeludium" and "Postludium," William Lovelock; Folk-tune, Whitlock; "Epilogue," Willan; Pastorale and Toccata, Reger; "La Nativite," Langlais; Allegro Vivace, Fifth Symphony, Widor.

March 16—Concerto in F major, "The Cuckoo and the Nightingale," Handel; "A Tune for the Flutes," Stanley; "A Concerto Movement," Dupuis; "Praise the Lord, O My Soul," "O God, Thou Holy One" and "Lord Jesus Christ, Turn unto Us," Karg-Elert; Chorale Preludes, "St. Botolph" and "Hyfrydol," Eugene Hill; "Thou Art the Rock," Mulet.

Claude L. Murphree, F.A.G.O., Gainesville, Fla.—In his recital at the University of Florida April 20 Mr. Murphree played: Festival Toccata, Diggle; Paraphrase on a Hymn-tune, Russell K. Miller; Trio-Sonata in D minor, Chorale Prelude, "Lord God, Now Open Wide Thy Heaven" and Toccata in F major, Bach; Two Familiar Melodies, arranged by Lemare; "Variations de Concert," Bonnet; Aria, Pergolesi; Scherzo and Finale, from Second Symphony, Vienne.

The Skinner organ formerly in a Palm Beach home and now installed in the Union Congregational Church of West Palm Beach was opened by Mr. Murphree April 9 with this program: Trumpet Tune and Air, Purcell; "A Sylvan Idyll," Nevin; Toccata and Fugue in D minor, Bach; "Love's Old Sweet Song," Molloy-Lemare; Variations of an Old Hymn, Murphree; "The Squirrel," Weaver; "The Bells of St. Anne de Beaupre," Russell; "An Easter Spring Song," Edmundson; "Will-o'-the-Wisp," Nevin; Evensong, Martin; "Variations de Concert," Bonnet.

Frederick Boothroyd, Mus.D., A.R.C.O., Colorado Springs, Colo.—This program was played by Dr. Boothroyd at his recital in Grace Church Thursday afternoon, April 10: Chorale Prelude, "O Sacred Head Once Wounded," Bach; Psalm-Prelude, Howells; "Petites Litanies de Jesus," Grovlez; Chorus (Fugue) from "The Messiah," Handel; "Good Friday Spell," from "Parsifal," Wagner.

At Shove Memorial Chapel, Colorado College, April 8 Dr. Boothroyd played: Theme in D flat with Variations, T. Tertius Noble; "Ave Maria," Arkadelt-Liszt; "A Fancy," John Stanley; "Electa ut Sol," Dallier.

John McIntire, Denton, Tex.—Mr. McIntire gave the third program in his series of four recitals of organ music of American composers at the North Texas State Teachers' College March 21. His offerings were the following: Toccata,

Sowerby; "A Carpenter Is Born" and "Crucifixion and Fruition," Edmundson; "Were You There" (Negro Spiritual), Horace A. Miller; "Thakay-Yama," Miller; "Episode," Copland; Suite for Organ (Prelude on the Name "Bach," Intermezzo, "Legend" and Toccata), John McIntire.

At the First Presbyterian Church of Kilgore, Tex., April 4 Mr. McIntire played these selections: Passacaglia and Fugue, Bach; "Arise, My Treasure" (Sonata 3), Hindemith; "Carillon," Vienne; Gavotte ("In Modum Antiquum"), Edmundson; "Consummatus Est," Tournemire; "Deck Thyself, O My Soul," Brahms; "Thakay-Yama," Horace Alden Miller; "Ave Maria," Schubert; Toccata, Sowerby.

Charles Raymond Berry, Rochester, N. Y.—During Lent Mr. Berry has been giving a weekly "hour of organ music" at Christ Church. His offerings have included the following:

March 9—Fugue on the Kyrie, Couperin; "Toccata per l'Elevazione," Frescobaldi; "Episode," Copland; Fanfare, Whitlock; Three Mountain Sketches, Clokey; Sinfonia, "Wailing, Crying, Mourning, Sighing," Bach; "Credo in Unum Deum," Titcomb.

March 16—"Diferencias Sobre el Canto del Caballero," de Cabezon; Ricercare, Palestrina; "Priore," Jongen; "Saluto Angelico" and "Lauda Sion," Karg-Elert; Prelude, Jacobi; Three Chorale Preludes, Bach; "Vexilla Regis," Titcomb; Toccata, Fifth Symphony, Widor.

March 23—"Kyrie Eleison" ("Cathedral Windows" Suite), Karg-Elert; Two Welsh Hymn-tune Preludes, Vaughan Williams; "Epilogue," Wagenaar; Air with Variations, Sowerby; "Christ Lay in the Bonds of Death," Bach; Improvisation on "Regina Coeli," Titcomb; Chorale in A minor, Franck.

April 6—Canzona, Gabrieli; "Requiescat in Pace," Sowerby; "Come, Sweet Death," Bach; Fugue and Chorale, Honegger; Sonata 2, Hindemith; Improvisation on "Alleluia, Pascha Nostra," Titcomb; "O Man, Bewail Thy Grievous Sins," Bach;

Symphonic Chorale, "Ach bleib mit Deiner Gnade," Karg-Elert.

Warren F. Johnson, Washington, D. C.—Mr. Johnson has played the following in short recitals before the evening service at the Church of the Pilgrims:

April 6—"Seven Last Words," numbers 6 and 7, Tournemire.

April 13—"Crucifixion and Fruition," from "Apostolic Symphony," Edmundson.

April 20—Prelude and Fugue in B minor, Hesse; "Marche Religieuse," Benoist.

April 27—Fantasie (Suite, Op. 71), Max Gulbins; "Variations Serieuses," Lemare.

Laurence Dilsner, Red Bank, N. J.—In a recital Sunday evening, April 6, at Trinity Episcopal Church Mr. Dilsner played: Cathedral Prelude and Fugue, Bach; Fugue on the Kyrie, Couperin; "Suite Gothique," Boellmann; "My Inmost Heart Doth Yearn," Brahms; Gavotte, Gluck; Berceuse, Jarnefelt; Chorale Prelude on "A Mighty Fortress," Bach. The Trinity Church choir of men and boys sang four compositions of Bach.

Mary Eyre MacElree, A.A.G.O., West Chester, Pa.—On April 11 in the First Presbyterian Church, of which Miss MacElree is organist, she played the following compositions in a short recital: Cantabile, Franck; Chorale Prelude, "Our Father," Moore; Tempo Moderato, Rheinberger; Fugue in G minor, Bach.

Edward Hall Broadhead, Durham, N. C.—Mr. Broadhead played the following program at his recital in the chapel of Duke University Sunday afternoon, April 6: Prelude and Fugue in F minor, Bach; Symphony for Organ, Guy Weitz; "Hora Mystica," Bossi; Fanfare, Sowerby.

At his Easter recital Mr. Broadhead had the assistance of Mrs. Allen E. Stanley, soprano, who sang Bach's solo cantata "I Know That My Redeemer Liveth." The organ selections were these: Ricercare, Palestrina; "Toccata Cronatica," Frescobaldi; "Apparition de l'Eglise Eternelle," Messiaen; Premier Choral, Andriessen.

[Continued on next page.]

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PROGRAMS OF ORGAN RECITALS—Continued

Paul S. Pettinga, Urbana, Ill.—Mr. Pettinga, who played the University of Illinois recital March 23, chose for his program the following: Chorale in D minor, Andriessen; Prelude to "The Blessed Damsel," Debussy; Improvisation-Caprice, Jongen; Pastorale, Franck; Prelude, Frederick Jacobi; "O Mensch, bewein' Dein Sünde gross," Bach; Passacaglia and Fugue, Bach.

George Stewart McManus, Los Angeles, Cal.—Dr. McManus played this program for the Tuesday noon recital at the University of California at Los Angeles March 25: Andantino, Franck; "Pledge Heroique," Franck; "Chant sans Paroles," Tschalkowsky; Introduction to Act 3, "Die Meistersinger," Wagner; Adagio from C minor Toccata and Toccata and Fugue in D minor, Bach.

Max R. Elsberry, Urbana, Ill.—Mr. Elsberry played his senior recital at the University of Illinois March 5. He has been a student of Lanson F. Demming. The program was made up of the following: Prelude and Fugue in A minor, Bach; "Sheep May Safely Graze," Bach; Chorale Improvisations, "Jerusalem, Du hochgebaute Stadt" and "An Wasserflüssen Babylon," Karg-Elert; "Consummatum est," Tournemire; Symphony No. 5 (Allegro, Adagio and Toccata), Widor.

Charles Walter Schilling, M.S.M., A.A.G.O., Greenwich, Conn.—Mr. Schilling gave his third annual Palm Sunday vesper recital at the Second Congregational Church on the afternoon of April 6 and played a program made up of the following compositions: "Grand Jeu," Du Mage; "O Lord, to Me, Poor Sinner," Kuhnau; "In Thee Is Gladness," "Blessed Jesus, We Are Here" and "In Peace and Joy I Now Depart," Bach; Chorale in B minor, Franck; "Carillon-Sortie," Mulet.

Tom V. Ritchie, Lawrenceville, Ill.—In a recital at the First Christian Church April 6 Mr. Ritchie, a pupil of Russell H. Miles at the University of Illinois, played: Prelude in F minor and Two Chorale Preludes, Bach; "Pledge Heroique," Franck; "Vision," Rheinberger; Largo, "New World" Symphony, Dvorak; "The Swan," Saint-Saens; "Suite Gothique," "Prayer" and Toccata, Boellmann.

F. Rayner Brown, Los Angeles, Cal.—Mr. Brown has played the following programs in recitals at St. Paul's Cathedral: April 2—Partita, "O Gott, Du frommer Gott," Bach; Sonata No. 3, Hindemith; Prelude and Fugue in B minor, Reger; "Corrente e Siciliano," Karg-Elert.

April 9—Prelude and Fugue in G minor, Frescobaldi; Chorale Prelude, "Vater unser im Himmelreich," Buxtehude; "Scene de la Passion," Daniel-Lesur; Chorale Prelude, "Christ lag in Todesbanden," Bach.

Claude Means, A.A.G.O., New York City—In a recital at the Cathedral of St. John the Divine April 19 Mr. Means, organist of Christ Church, Greenwich, Conn., played the following program: Fugue in B minor, on a Theme by Corelli, Bach; "Adoration," Bingham; Fantasie, from Sonata in D flat, Rheinberger; Pastorale, Foote; "Triptyque," from Book 26 ("The Mystic Organ"), Tournemire.

Royal A. Brown, San Diego, Cal.—Mr. Brown's programs on the Spreckels outdoor organ in Balboa Park, given four afternoons a week, have been marked by programs such as the following in April: April 10—Fugue in C minor, Bach; Prelude to "The Deluge," Saint-Saens; Second Mazurka, Godard; Serenade in B flat major, Federlein; "The Arkansas Traveler," arranged by Geoffrey O'Hara; Pontifical Processional, Royal A. Brown; "Recessional," De Koven; "At Twilight," Stebbins; "Those Songs My Mother Used to Sing," H. Wakefield Smith; Staccato Study, "The Apollo Etude," Rubinstein; Thematic Selections from "The Mikado," Sullivan.

April 12—"Palm Branches," Faure; "It Is Finished," Seventh Word from "The Seven Last Words of Christ," Dubois; "Alleluia" ("Messiah"), Handel; "In the Time of Roses," Reichardt; Cavatina in D major, Raff; "Funeral March of a Marionette," Gounod; "O Thou Sublime, Sweet Evening Star," Wagner; Largo from "Xerxes," Handel; "On Wings of Song," Mendelssohn; Allegro in D major, Lemmens.

Marcus Naylor, Warren, Pa.—On Palm Sunday afternoon Mr. Naylor gave a recital in the First Presbyterian Church, playing: Toccata in F major and Chorale

Prelude, "Fervently I Long for Thee," Bach; Gavotta, Martini; Fifth Sonata and Spring Song, Mendelssohn; "Marche Funebre," Chopin; Toccata in D minor and "Easter Flowers," Maily; Serenade, Op. 52, Lemare; "Pilgrims' Chorus" and "Evening Star," Wagner; "Hallelujah," Handel.

Frederic T. Egner, St. Catharines, Ont.—Dr. Egner gave his fifty-seventh Saturday twilight recital at the Cronyn Memorial Church March 29 and played: Allegro Moderato, Unfinished Symphony, Schubert; Paraphrase, "Swing Low, Sweet Chariot," Dittus; "Reve Angelique," Rubinstein; Hungarian Dance, No. 5, Brahms; "Lake Louise" ("Scenes Canadian" No. 6), Egner; Coronation Prize March, Godfrey; "Finlandia," Sibelius; Meditation and Toccata, d'Ervy.

For the recital March 15 the program was as follows: Choral Song and Fugue in C, Wesley; "Drifting," Friml; Two Sketches (C minor and C major), Schumann; "Marche Pontificale," from Sonata in D minor, Lemmens; "Liebestraum," Liszt; "Orlane" (Gavotte), Vincent; "Bell Symphony," Purcell; "None but the Weary Heart," Tschalkowsky; Toccata from Fifth Symphony, Widor.

Charles F. Boehm, Glendale, N. Y.—Mr. Boehm, organist and choirmaster of Emanuel Lutheran Church, Corona, Long Island, will give a recital at that church May 4 at 4:30. The program will consist of the following compositions: Allegro and Andante from First Sonata, Borowski; Chorale, "Jesus, Joy of Man's Desiring," Bach; "Ronde Francaise," Boellmann; Andantino Serioso, Allegro and Andante from "Grande Piece Symphonique," Franck; Gigue Fugue, in G major, Bach; "Toward Evening" (MS.), Kennedy; "Marche Champetre," Boex; Prelude-Pastorale on "Fair Lord Jesus" and "An Easter Spring Song," Edmundson; "Within a Chinese Garden," Stoughton; Finale, Symphony 1, Vienne.

Harry E. Cooper, Raleigh, N. C.—In his Lenten recitals on Thursday afternoons at Christ Church Dr. Cooper played these selections:

March 20—Andante, Fourth Symphony, Widor; Adagio in A minor, Bach; "A Rose Breaks into Bloom," Brahms; "Romance," Fourth Symphony, Vienne; "Vision," Rheinberger.

March 27—Reverie, Dickinson; "Meditation a Ste. Clotilde," James; Canon in B minor, Schumann; "Clair de Lune," Vienne.

April 3—Chorale Prelude, "Liebster Jesu, wir sind hier," Bach; Theme and Variations in E flat, Faulkes; "Up the Saguenay," Russell; "Andante Cantabile, Sixth Symphony, Tschalkowsky.

April 10—Chorale Prelude on "O Sacred Head," Bach; Good Friday Music, Wagner; "Dreams," Wagner; "Stabat Mater," from Organ Symphony, Weitz.

Elmer A. Tidmarsh, Schenectady, N. Y.—The following programs will be given by Dr. Tidmarsh at the Union College Memorial Chapel Sundays from 4 to 5:

May 5—Persian Suite, Stoughton; "May Night," Palmgren; "In Summer," Stebbins; "The Squirrel," Weaver; "Chant de Mai," Jongen; Andante from String Quartet, Ravel; "Gymnopedie" No. 3, Satie; "Aux Etoiles," Duparc; "Marche de Jean d'Arc," Dubois.

May 11—Sonata No. 3, in C minor, Guillemant; "Landscape in Mist," Karg-Elert; "Drifting Clouds," d'Antalfy; Pavane, Ravel; "Chinoiserie," Swinnen; "Little Bells of Our Lady of Lourdes," Gaul; "Children's March," Grainger; "Tanglewood Tales," Stoughton.

May 19—Sonata on the Ninety-fourth Psalm, Reubke.

Arnold Aylton, Redlands, Cal.—Mr. Aylton, a pupil of Leslie P. Spelman of Redlands University, was heard in a recital at the university April 29, playing this program: Toccata and Fugue in D minor, Bach; Two Chorale Preludes, Brahms; Voluntary, Purcell; Third Chorale, Franck; Minuet, Fourth Symphony, Vienne; "Chant de Mai," Jongen; "L'Organo Primitivo," Yon; "Gargoyles," Edmundson.

Eugene M. Nye, McMinnville, Ore.—In a recital on the afternoon of Palm Sunday, April 6, in St. Barnabas' Episcopal Church Mr. Nye presented this program: Fanfare, Lemmens; Chorale, "O Sacred Head Once Wounded," Bach; Sonata in C minor (Preludio), Guillemant; "To the Rising Sun," Torjussen; "Dreams," Mc-

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Vincent H. Percy, Cleveland, Ohio—In his recital at the Euclid Avenue Congregational Church on the evening of March 12 Mr. Percy played these organ selections: Allegro from First Symphony, Maquaire; Nocturne, Grieg; "The Chapel of San Miguel," Seder; Third Chorale, Andriessen; "Chanson," Barnes; Gavotte, Martini; "Thou Art the Rock," Mulet.

Runkel's Fourth Cantata Sung.

Kenneth E. Runkel's fourth cantata, "The Vision Eternal," was given its first hearing April 20 in Parkersburg, W. Va. This is the fourth annual Runkel cantata, and all have been sung before a church full of interested listeners. Mr. Runkel's junior, chapel and senior choirs, augmented by a group from the First Baptist Church, Ashland, Ky., making a chorus of 112, sang what is considered the first cantata ever written for the three-choir combination. Mr. Runkel is organist-director of St. Andrew's Methodist Church. Glenda Buchanan of Ashland was the organist. Elizabeth Johnson

played the piano accompaniment. Mr. Runkel is having two octavos issued by Birchard and a three-choir arrangement by Schmidt. H. W. Gray recently accepted six three-choir anthems to be issued later, including arrangements and original works.

London Organ Club Resumes Activity.

The Organ Club of London, in announcing its annual meeting April 20, stated: "On account of the black-out and the long series of destructive air raids it was deemed necessary to suspend activities and postpone the annual general meeting for a time. Now that the evenings are lighter and the raids not so intense it is thought that the club can resume its normal life. Accordingly, on the kind invitation of our president, Dr. H. Lowery, the meeting will be held at the Southwest Essex Technical Institute April 20 at 3 p. m. At the conclusion of the meeting tea will be served by the kind invitation of Dr. and Mrs. Lowery, after which Dr. Lowery will give a short recital of organ pieces on his pedal piano. Members will also have the opportunity of trying the instrument for themselves."

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Opportunity for summer study in the Rocky Mountains is afforded by the Evergreen Conference on Church Music, held annually at Evergreen, Colo. This summer the conference will be held from July 21 to Aug. 8. Because the town of Evergreen is only twenty-seven miles southwest of Denver it is readily accessible, while its situation gives it the advantages of a mountain retreat.

The object of the conference is to give organists and choirmasters practical ideas and suggestions. Although it is held under the auspices of the Episcopal Church, organists and choir leaders of other churches are welcome.

The study of hymn singing will be conducted by Canon Winfred Douglas, who will also give courses in plainsong and its accompaniment. Anglican chant will be given considerable attention. The Rev. Walter Williams, editor of the St. Dunstan edition of anthems and dean of the conference, will give courses in anthem literature, polyphonic music and the use of the organ in accompaniments. In this last he will be assisted by William F. Spalding, organist and choirmaster of the Church of the Ascension, Denver. Advanced organ playing will be taught by David Pew of St. John's Cathedral and Carl Wiesemann of St. Matthew's Cathedral, Dallas, Tex. Mr. Wiesemann will also conduct classes in choir training. Class lessons and private study in voice may be pursued under Frances Lindloff, recently of the vocal faculty of Oklahoma University. Mrs. William Carruth, F.A.G.O., organist of St. Paul's Church, Oakland, Cal., and a member of the theory department of Mills College, will be available for work in harmony and other theoretical subjects. Improvisation will be taught by Mr. Wiesemann and by Dr. Frederick Schlieder, noted exponent of this subject. For those interested in the training of boys' voices and children's choirs, there will be a group of some thirty boys who will form a model chorus. Daily choral services will be held which will enable the students to observe the work of the teachers and advanced students in the playing of hymns, chants and anthems.

New "Easter Pageant" Presented.

An "Easter Pageant," by Edna J. Lillich and H. Alexander Matthews, was presented at St. Stephen's Church, Philadelphia, on Palm Sunday evening under the combined direction of the author and composer, before a large congregation. The work was given the same evening in Pitman, N. J., under the direction of Myrtle Eaver, in the Methodist Church, and at Grace Reformed Church in Philadelphia under the direction of Mrs. Fay Ash.

Two sacred cantatas by J. S. Bach—"Hold in Remembrance" and "Deck Thyself, My Soul, with Gladness"—were sung in St. John's Church, Washington, April 22. Arthur Howes directed the performance.

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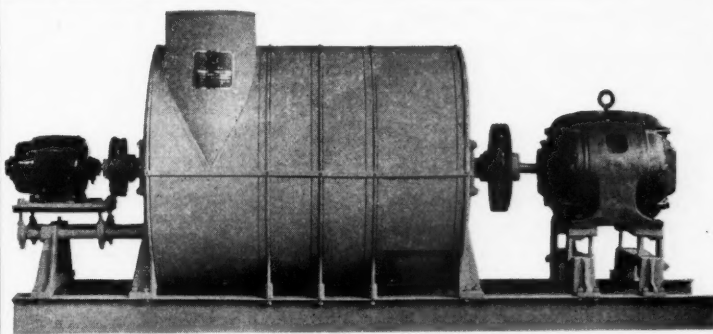
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Treasurer—Miss Edith Holden, Rock Ridge, Greenwich, Conn.

Chairman Hymn Festival Committee—Reginald L. McAll, 2268 Sedgwick Avenue, New York.

Four distinctive programs of recent hymn festivals deserve mention. Late in January the Second Presbyterian Church of Washington, Pa., welcomed ten other choirs and their ministers at its annual festival of hymns. Two Methodist, three Presbyterian and two United Presbyterian churches were represented. The service was under the direction of its organist, Howard L. Ralston, Mus.B., A.A.G.O. The festival section of the service had for its theme the meaning of Christian discipleship, developing it in three well-planned sections: "Christ's call and man's answer," "Christ's gifts and man's stewardship," "Christ's death and man's life." A brass quartet from Washington and Jefferson College was utilized. There was a brief pastoral meditation.

Programs of three festivals in March include one in the Central Presbyterian Church, Montclair, N. J., the three choirs of the church being used, with the addition of a brass quartet. The chorale preludes on two tunes were composed by the organist of the church, Carl F. Mueller.

The second festival was at the Broadway Baptist Church, Louisville, March 11. Harry William Myers of that church was organist, while R. Inman Johnson, instructor at the Southern Baptist Theological Seminary, directed the festival. One hundred and fifty singers from seven churches and the seminary took part, aided by a trumpet trio. A number of hymns were sung by the choirs alone. Carl McKinley's organ fantasies on "St. Catherine," "St. Clement" and "Hamburg" were played. The program is noteworthy for the inclusion of very full annotations on both the words and music of the hymns, which occupied five pages.

From Peoria, Ill., comes the program of a remarkable choir hymn festival held there Sunday afternoon, March 30, in the Scottish Rite Cathedral. Nearly 400 singers from twenty-four church choirs took part. Five well-known hymns were sung by the entire congregation, while the combined choirs sang three hymns alone. A short group of Hebrew hymns was given by a Jewish choir and narrator, and a similar rendition of Negro spirituals by a Negro group followed later. Edward N. Miller served as organist, while the director was Halsey Stevens. The words of the congregational hymns were all printed on the program.

The festival was organized by the Peoria Christian Youth Council, which set up a special festival committee, with adult advisors, and the leading churches gave their full cooperation. This is the first time we have heard of a joint hymn festival promoted by such an organization of young people.

From Manila, P. I., has just come word of a series of four notable services held last fall in the Central Student Church (Methodist). Three of them were hymn festivals, the first being devoted to ancient Christian hymns and the second to songs

G. W. RAY AT ORGAN WHICH FULFILLS PROMISE MADE LONG AGO



BACK IN 1916—JUST A QUARTER of a century ago—Garo W. Ray, an organ "fan" who is chief engineer of radio station WICC at Bridgeport, Conn., a part of the Yankee network, made himself a promise. That promise has now been fulfilled. It was to the effect that some day he would have an organ in his new home at Stratford, Conn. The organ was dedicated last Christmas Eve and almost weekly recitals are given on it by organist friends of Mr. Ray. Mr. Ray himself plays almost nightly for his family. His daughter Cynthia, 6 years old, has begun to study the organ and is expected to make good use of the instrument her father has built.

In the July, 1939, issue THE DIAPASON told of Mr. Ray's ambitions and published the specifications of the instrument he had under construction. To the original nine sets of pipes were added a trumpet, an aeoline, a viole d'amore, a tibia and finally a kinura. Further unification of a 4-ft. stop makes possible the addition of a mixture of three ranks. To the choir was added a quintadena.

The console, as some will recognize from the picture, which shows Mr. Ray seated at the organ, is one originally designed by Ernest M. Skinner for Hutchings and made by Hutchings-Votey. This was bought from the First Congrega-

tional Church of Naugatuck, Conn., and was completely modernized. It was made flexible by the entire reconstruction of the electrical wiring and the modernization of the combination pistons and combination action, remotely controlled in the organ chamber. The original drawknobs were removed and stopkeys were installed. Finally, an egg-shell finish of old ivory lacquer with black trim around the manuals makes this console a really beautiful addition to the studio living-room at Hill-top Cottage.

In addition to all this, the original choir expression pedal is being used as an electrical volume control on a microphone pickup which feeds a system of loudspeakers for delightful effects.

While Mr. Ray exercised the privilege of doing the work on the organ himself, he had the counsel and aid of a number of organ builders to whom he feels indebted. These include Harry Hall, in whose shop all the chests were built by Mr. Ray; Arthur Goeckler, who has charge of all the organs at Yale University and who helped in the work on the pipes; Edward and Clifford North of the Hall Organ Company, in whose factory Mr. Ray found a friendly welcome, and Earl Mackormic, console expert of the Hall Company, who guided Mr. Ray's work on the console.

of the sixteenth, seventeenth and eighteenth centuries, while the third was a Thanksgiving hymn festival. On the fourth evening "The Messiah" was sung by a chorus from the whole community, with the Philippine native army orchestra. The conductor was Lieutenant-Colonel Walter H. Loving. We would add that this performance was presented "as an extension of the musical ministry of the Central Student Church," Mrs. Joseph W. Morse being director and Attorney Emilio Llanes organist. The list of the chorus singers contains a large proportion of Philippine names.

On Thursday, May 1, we held a dinner at Union Theological Seminary with Canon Charles Winfred Douglas as our guest. This is the first opportunity for our members and friends in New York to greet him since he became an honorary member of the society. The dinner is open to the public.

REGINALD L. MCALL.

Emilie Yoder Davis at New Post.

Mrs. Emilie Yoder Davis has been engaged as organist and director at the Episcopal Church of the Transfiguration, Buffalo, N. Y. Formerly she was organist and director at the Episcopal Church of the Advent, Kenmore. Mrs. Davis received her choral training from the Rev. William J. Finn, director of the Paulist Choristers, and Harry W. Gilbert, choir-master of St. Peter's Church, Philadelphia, and has studied organ in Buffalo with Squire Haskin.

Offerings by Charles R. Berry.

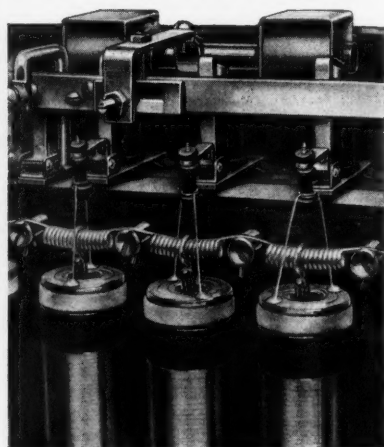
Charles Raymond Berry presented musical programs of high quality at Christ Church, Rochester, N. Y., in Lent. On Ash Wednesday evening the choir of boys and men sang Gounod's "Gallia." The organ score used was an original reduction for organ, from the orchestral

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George Edward Turner's new composition, "Easter Morning," has been accepted by the Forest Lawn Memorial Park Association and was performed for the first time on Easter morning at the Mount Forest Lawn sunrise service by a chorus of 500 voices. The performance was broadcast by the Columbia Broadcasting System. It was repeated the same day at the evening service in the First Presbyterian Church of Glendale, Cal., by the choir of fifty-five voices under the direction of Joseph J. Klein.

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An excellent repertoire has marked a series of organ recitals broadcast from the main auditorium of the North Texas State Teachers' College this season by John McIntire and Charles H. Finney, members of the college music department. This series was carried over the air by the Texas state network and was played from the middle of October until the first of March. It was one of the few series of radio organ recitals this season which used standard organ literature exclusively. American composers were given much consideration in making up the programs.

Following is a list of the works played:
Bach—Fugue in G major, Fantasia in G minor, Trio on "In dulci Jubilo," "Saviour of the Heathen, Come," "Now Thank We All Our God," "From Heaven High," "Dear Christian People, Now Rejoice," "Come, Sweet Death," "Christ, Who Makes Us Blessed."

Banks—"Beyond the Aurora."
Barnes—Prelude (First Symphony).
Bingham—Roulade, "Twilight at Fiesole."

Boellmann—"Suite Gothique."
Boex—"Marche Champetre."
Brahms—"Deck Thyself, O My Soul."
Buxtehude—"Saviour of the Heathen, Come."

Clokey—Pastorale ("Le Prologue de Jesus").

Cole—"Song of Gratitude."
DeLamarter—"Carillon."
Diggle—"Toccata Jubilant."
Edmundson—"In Silent Night."
Faulkes—"Ein feste Burg."
Frescobaldi—"Capriccio on the Cuckoo."
Gigout—Rhapsody on Christmas Themes.

Harker—Nocturne in G minor.
Hindemith—"Arise, My Treasure" (Sonata 3).

Jenkins—"Dawn."
Jongen—Chorale in E major.
Karg-Elert—Chorale (Eight Pieces), "Now Thank We."

Kinder—"Exsultemus."
MacDowell—Maestoso.
McKinley—Cantilena.

Mendelssohn—Adagio (Second Sonata).

Miller—"Were You There?"

Mulet—"Noel."

Nevin—"Twilight Memories."

Pachelbel—Aria in G minor.

Quef—"Idylle."

Russell—"Up the Saguenay."

Sowerby—"Comes Autumn Time," "Requiescat in Pace."

Stoughton—"Sea Nymphs."

Sweetinck—"Fantasia in Echo Style."

Vierne—"Carillon."

Widor—Andante Cantabile, "Salve Regina," Toccata from Fifth Symphony.

British Broadcast Organ Wrecked.

According to Associated Press dispatches from London April 4, the British Broadcasting Corporation disclosed that its theater organ, described as one of the largest of its kind in the world, had been destroyed in a night raid on London. The organ, which had between 2,000 and 3,000 pipes, was installed in St. George's Hall, near Oxford Circus, which the B. B. C. said was completely wrecked.

The Las Vegas, N. Mex., Methodist Church choir of twenty-seven voices, under the direction of Irving D. Bartley, F.A.G.O., instructor of piano and organ at New Mexico Normal University, presented Dubois' "The Seven Last Words of Christ" Palm Sunday afternoon at the Methodist Church to a capacity audience. Mrs. Nelson Wurgler, wife of the pastor, assisted at the piano, with Mr. Bartley directing from the organ.

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Los Angeles News; Organ for Honolulu; Good Recitals Heard

By ROLAND DIGGLE, Mus.D.

Los Angeles, Cal., April 18.—Stanley W. Williams, who represents the Aeolian-Skinner Organ Company on the coast, will sail with Mrs. Williams on the Matsonia for Honolulu the latter part of the month. This is their second trip during the past year or so. This time Mr. Williams goes to install an organ in Montague Hall, the school of music which is part of Punahou School. This school was founded by the missionaries and is celebrating its centenary this year. During the California gold rush it was easier for the rich to send their children to Punahou School than to Boston. R. Kenneth Holt, minister of music of Central Union Church, has charge of the organ department at the school. Mr. and Mrs. Williams will return to Los Angeles the end of June.

Another traveler is Irene Robertson, who is taking a three months' leave of absence from her church and school work and has left for the East.

The Easter season, with its multitude of services, combined with all sorts of sunrise circuses, was a great success, according to those who took part. We had a frightful run of Dubois' "Seven Last Words" this year; on Palm Sunday night there were some thirty performances in and near Los Angeles. I heard parts of four of them and found the performances fairly even, but the attendance on the part of the congregation most discouraging. At the Wilshire Presbyterian Church there was a performance of Sowerby's "Forsaken of Man" under the direction of Ralph Peterson, with admirable support at the organ by Toni H. Roelofsma.

Warren D. Allen, dean of music at Stanford University, was guest organist at U.C.L.A. recently and played a program of works by Barnes, Bach, Stravinsky, etc. Mr. Allen is a great favorite here.

W. Brownell Martin, organist of the First Congregational Church, gave a splendid recital at U.C.L.A. April 18 and I am not saying this just because he included the last movement of my "Sonata Gothique." Aside from a Bach Prelude and Fugue and some Vierne, the composers were American—Philip James and Edward Shippen Barnes, whose Finale from the Second Symphony was excellent.

A word of praise is due James H. Shearer, organist and choirmaster of St. Luke's Episcopal Church at Monrovia, for the series of recitals he gave there in Lent. The programs were well arranged and splendidly performed and it is no wonder that with each recital the audience and collection became better. Such recitals as these in the smaller places will do more to spread the cause of good church music than all the poorly attended recitals.

Another first-rate program was given by Clarence Mader at the Blessed Sacrament Church in Hollywood. This recital was arranged by Richard Keys Biggs, organist and choirmaster of the church, and he could not have chosen a finer organist to show off his Casavant organ. Among the outstanding numbers were the Prologue from de Maleingreau's Passion Symphony, "Sportive Fauns," by d'Antalffy, and the stunning Introduction, Passacaglia and Fugue of Healey Willan.

How many organists heard the New York Philharmonic Symphony concert on the radio Easter Sunday? The concert was o.k., but during the slight wait before the next program we were treated to a two-piano version of Widor's Toccata. Boy, you ain't heard nothing until you have heard that!

Two-Manual Kilgen for Cincinnati.

Contracts have been received by the Kilgen Organ Company of St. Louis for a two-manual for Trinity Orthodox Presbyterian Church, Cincinnati, Ohio. Planned for installation early this summer, the organ is nearing completion in the factory of the company.

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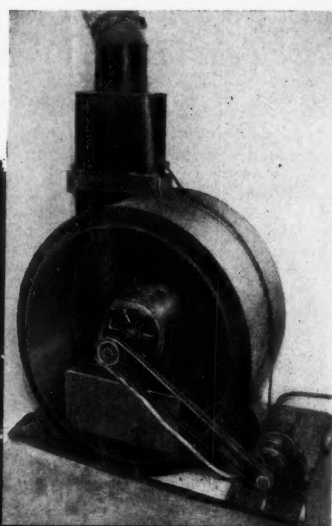


IN CALIFORNIA

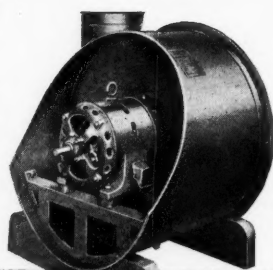
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Organ Impresario Sketched

There is an interesting character sketch of Bernard R. LaBerge, the organ impresario, from the pen of Horace Toni Roelofsma, in the *Pacific Coast Musician* of March 15, in a "column" entitled "Organalities," conducted by Mr. Roelofsma, himself a prominent organist of Los Angeles. Mr. Roelofsma gives this rather intimate picture of Mr. LaBerge:

LaBerge—the magic name among the organists of today. Sole impresario of a "stable" consisting of the most widely known names in the organ world, he sits on a unique pinnacle—and loves it. According to the man himself, the seat at times becomes a little warm, and fur flies in several directions at once, but "a manager has to expect that from his artists. It is one of the privileges of a recitalist to throw fits of temperament and as long as no one is seriously hurt, why, let them go to it to their heart's content."

Regarding his artists more as children than as friends, with, however, a cautious eye on the cash box, Mr. LaBerge explains that "I love them all." With their individual foibles he has the greatest of patience, and nothing within reason is too good for them. One wants to play only baroque works and styles. All right. LaBerge will do his best to get bookings for the baroque artist, whether he approves of the style or not. Another wants to play only the works of the moderns. Dates are arranged wherein the lovers of modern cacophony shall have their fill. One wants to wear a cape and look like Mansfield. It's all right! Makes good publicity.

A dynamic little Frenchman, Bernard LaBerge has been the top man in presenting organists to the world for upwards of twenty years. He has seen the time when organists could be bought for a dime a dozen, and lose money on the deals. Slowly he has built up a discriminating clientele which knows that when LaBerge recommends an artist, it is better not to argue, but to accept the manager's higher wisdom and feature that artist. To LaBerge, perhaps, must go the credit for the slow and steady rise of interest in the organist and what he has to offer to the world of music. He it is who, little by little, is making his recitalists realize that they must play a program, not alone for the organists who are listening, but for the public who pays the bills. That program must have sparkle, life, and listener interest. As he states, "the public does not come to a recital to get an organ lesson; they come to hear great music, played on the greatest of all instruments, and to be inspired and uplifted by what they hear. And I sometimes have a time trying to convince my children that that is what they must do. Sometimes they are most trying, but I love them all, isn't it?"

Voluble, excitable, dynamic, infectiously cheerful—the book does not have enough adjectives to describe this little man who has devoted almost a quarter century to bringing to the general public something which he himself loves with almost a passionate fervor—the music of the organ.

WORK OF RADIE BRITAIN WINS NATIONAL PRIZE IN BOSTON

An announcement from Boston March 27 states that Miss Radie Britain, a Chicago organist, was declared the winner of the Boston Women's Symphony Society's national prize competition for woman composers. The winning work is entitled "Light" and it will be given its first performance by the Women's Symphony Orchestra in Boston May 25.

Miss Britain's accomplishments range from herding cattle on her father's ranch in Texas to making her debut some years ago as a composer in Munich, Germany. In 1936 she gained local recognition when the Chicago Symphony Orchestra included in its Grant Park program her heroic poem, "The Lindbergh Flight to Paris." The composition was inspired by Colonel Lindbergh's achievement in 1927 and won an international prize in a Hollywood Bowl competition in 1930. It has since been played by leading American orchestras. Miss Britain's compositions for string quartets were played at the White House in 1936 at the invitation of Mrs. Roosevelt as the result of her winning the national prize of the League of American Pen Women.

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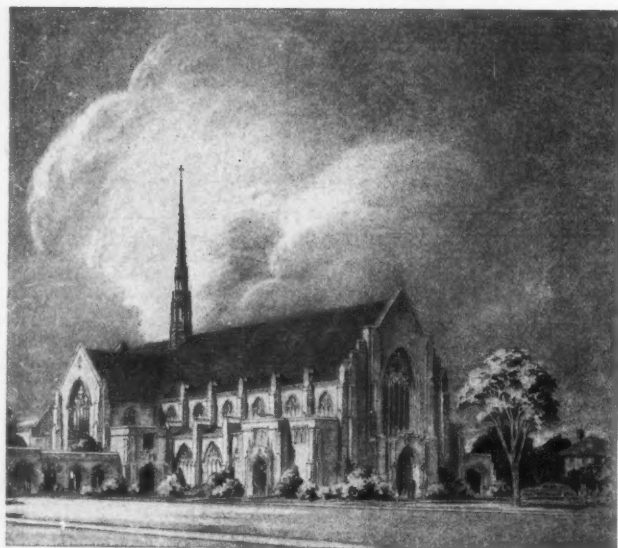
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